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THE ION OF PLATO

WITH INTRODUCTION AND NOTES

BY

ST. GEORGE STOCK, M.A.

PEMBROKE COLLEGE, OXFORD

LECTURER ON GREEK IN THE UNIVERSITY OF BIRMINGHAM

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PREFACE

To the student coming from Homer there could not be a better door to Plato than that offered by the *Ion*. For this dialogue is full of Homer, and shows how large a place he occupied in the Greek mind. It is moreover entirely free from linguistic or logical difficulties. For these reasons it is suitable for beginners. This will account for the elementary character of many of the notes in this edition, which is specially intended for use in schools. At the same time it has not been forgotten that schools contain schoolmasters, and for their benefit there are also notes given which are the outcome of much research into the language of Plato.

I have to thank my friend Professor Walter Scott for some valuable aid, and Professor Sonnenschein for some wholesome criticisms. Nor ought I to close this preface without some reference to Mr. George Smith's excellent edition of this dialogue.

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INTRODUCTION

1. *Socrates in the performance of his divine mission.*

In the streets and porticos of Athens Socrates used to encounter all sorts and conditions of men, statesmen, poets, artisans, the sophist, the general, the seer, and many another. In pursuance of his divine mission he generally felt called upon to prove to these people that 'though they thought they were wise, they were not'. In the brief dialogue now before us a new type is introduced upon the stage. It is that of the rhapsode.

2. *Who were the rhapsodes?*

A rhapsode was a kind of cross between a clergyman and an actor. He was a public reciter of the national poetry which with the Greeks took the place occupied by the Bible among ourselves. Orpheus and Musaeus, Hesiod and Archilochus had their reciters, but on the whole it was the Homeric poems to which the rhapsodes devoted themselves. At Athens the recitation of these poems by the rhapsodes was a state institution. It is commended by Isocrates (*Paneg.* 42, p. 69) on the ground that it inspired the Greeks with hatred of the barbarians and with courage to fight against them. Another orator, Lycurgus (*Leocr.* p. 209), says of Homer: 'Your fathers regarded him as so valuable a poet, that they instituted a law that every four years at the Panathenaea his epics, alone of all poets', should be recited by rhapsodes.'

3. *When did the institution arise?*

When this institution arose was not known for certain among the Greeks themselves. In the dialogue called the Hipparchus (228 b) we are told that it was Hipparchus, the son of Peisistratus, who introduced the Homeric poems into

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Attica, and compelled the rhapsodes to go through them continuously in succession (ἐξ ὑπολήψεως), 'as they do still at the present day.' The writer of this dialogue, however, whether Plato himself or another, shares the vulgar error exposed by Thucydides (i. 20, § 3) that Hipparchus was the *eldest* son of Peisistratus. We are not bound therefore to rate his authority on this point very highly. It is contradicted by Diogenes Laertius (i. § 57), who says that Solon appointed by law that the rhapsodes should recite the Homeric poems 'by substitution' (ἐξ ὑποβολῆς), that is, one beginning where the other left off. As Hipparchus was murdered in B. C. 514, and Solon's archonship was in B. C. 594, this throws the institution of rhapsodes at Athens eighty years further back. In other Greek cities it may have been of still earlier date. At all events Herodotus (v. 67) speaks of the recitation of Homer by the rhapsodes as having been stopped at Sicyon by Cleisthenes (B. C. 600-560), owing to his jealousy of Argos.

4. *Derivation of the name.*

The obvious derivation of the word 'rhapsode' is pointed out by Pindar (*Nem.* ii. 2), where he speaks of ῥαπτῶν ἐπέων ἀοιδοί. They were 'singers of stitched lays', though exactly what was meant by that expression may still be debated according to the view held on the Homeric question. The derivation from ῥάβδος offered by the Scholiast may safely be rejected.

5. *Description of the rhapsode.*

Still it is interesting as calling our attention to the wand of laurel-wood which the rhapsode held in his hand during his recitation. Add to this a spangled robe and a golden crown (535 d) to complete the mental image of a picturesque performer. Fancy such a person with a supreme genius for recitation affecting an audience of upwards of twenty thousand at the Panathenaea to tears or terror, according to his theme, his own eyes streaming, or his hair on end with fright, and

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you have the rhapsode in his glory. He was a great educational instrument. For the poet was the educator of Greece, and the rhapsode was the interpreter of the poet. But among those who aspired to philosophy it seems to have been agreed that the rhapsode in himself was a very stupid person, notwithstanding his knowing Homer by heart.¹ In Xenophon's Banquet Niceratus, who prides himself on his being able to repeat by rote the whole Iliad and the whole Odyssey, is reminded that all the rhapsodes can do this. 'And yet,' it is asked, 'do you know any class of men more stupid than they?'

6. Ion of Ephesus a representative of the type.

Such is the type which in the person of Ion Plato has chosen in this dialogue to bring into contact with Socrates. Ion is an Ephesian, that is to say, he is a native of Ionia, where the institution of rhapsodes probably flourished long before its importation into Greece proper. He has just won the first prize at Epidaurus, and is looking forward to a like success at the Panathenaea, 'if God will.' The chief characteristics of the type are hit off in his person with the usual dramatic delicacy of Plato. The predominating note in the character of Ion is a harmless vanity. He is fully conscious of his own gifts and eager to display them even before an audience of one; in fact Ion is a bit of a bore, who has to be carefully handled by Socrates, lest it should be a case of 'indoctum doctumque fugat recitator acerbus'. There are hints that the robe and crown constitute no small part of the felicity of the rhapsode (530 b 6, 531 d 1-5, 541 c 1); and we are given to understand that, even when the reciter is most carried away by his borrowed inspiration, he has still an eye to the pecuniary results of his melting the hearts of his hearers (535 e).

¹ Xen. Mem. iv. 2 § 10 τοὺς γὰρ τοὶ ραψωδοὺς οἶδα τὰ μὲν ἔπη ἀκριβοῦντας, αὐτοὺς δὲ πάνν ἡλιθίους ὄντας: Conv. 3 § 6 οἷσθ' αὖτις ἔθνος, ἔφη, ἡλιθιώτερον ραψωδῶν;

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7. *But he is a lecturer as well as a reciter.*

There is one point however in which Ion is superior to the ordinary rhapsode. He is more than a reciter; he is also a lecturer on Homer; and he seems to have accepted the allegorical method of interpreting that poet which we are told (D. L. ii. § 11) was initiated by Anaxagoras and extended by his disciple Metrodorus of Lampsacus. Ion flattered himself that neither this Metrodorus, nor Stesimbrotus of Thasos, nor Glaucon, nor any one else who had ever been born, had so many fine ideas about Homer as he.¹ But he frankly confesses that, while all alive to the merits of Homer, he is devoid of interest in other poets, and has nothing to say about them. This feature in his case convinces Socrates that it is not to art but to inspiration that Ion's success in dealing with Homer is due.

8. *Theory of poetry as a form of inspiration.*

The theory that poetry is a form of inspiration is at least as old as Homer (e.g. Il. i. 1: Od. xxii. 347); it meets us in many parts of Plato²; and was perhaps really held by Socrates himself. The presence of Meletus, who took up the quarrel of the poets against Socrates (Apol. 23 e), among his accusers may be taken as an indication of this. For, strange to say, the ascription of inspiration to poets, as put into the mouth of Socrates, was neither meant nor taken as a compliment. The Greek view of inspiration was very different from our own. Ours is derived from a Semitic source, and Semitic people have rather a respect for madmen. The Greek mind on the other hand was eminently rational. Its ideal was conscious art, which was able to give an account of itself, as being based on knowledge. Now the prophet was a character as well known among the Greeks as among the Hebrews, but, at least in post-Homeric times, not equally

¹ Ion is made to speak of *διδασκαλίας* 530 d 3: in Xen. Conv. 3 § 6 *τὰς ὑπονοίας* is used in connexion with Stesimbrotus.

² See Apol. 22 b, c: Phdr. 245 a: Meno 81 b, 99 c, d: Laws 682 a, 719 c, 817 a.

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respected. The prophet said many fine things, but knew nothing of what he was saying. The wits had to be out before the god was in. What was meant then by the inspiration of the poet, as held by Plato, was that the poet was on the same level as the oracle-monger and soothsayer. If his utterance was to be of any value, his own reason must have nothing to do with it. The philosophical interest of the dialogue lies in the presentation of this theory of poetic inspiration, and in the extension of it to the rhapsode and other intermediaries as illustrated by the apt simile of the magnet. This simile is the gem of the work, and one thinks of the *Ion* as the dialogue which contains it.

9. *Logical aspect of the Ion.*

The logical interest of the dialogue is comparatively feeble. There is the usual employment of the Socratic Induction in connexion with the arts (531 d, e, 532 e-533 c, 537 c, 540 e), and we have a good instance of what Aristotle calls an *ἐνδοξον* in the assumption which is made that no two arts impart knowledge of the same thing. This is just the kind of plausible first principle which is fit to serve as a basis for the dialectical syllogism (Top. i. 1 § 2).

10. *It belongs to the class of 'tentative' dialogues.*

In the ancient division of Plato's works (see *Introd.* to *Meno*, p. 15) the *Ion* is ranked along with the *Euthyphro*, *Meno*, *Charmides*, and *Theaetetus* as a 'peirastic' or 'tentative' dialogue. In pressing *Ion* to tell him what is the special sphere of the rhapsode in connexion with Homer (539 d, e) Socrates is virtually asking *Ion* to define the rhapsode and his art, which *Ion* does, not inaptly, by saying that it is the business of the rhapsode to understand what it is proper for different characters to say. This amounts to maintaining that the dramatic point of view is the one from which it is given to the rhapsode to judge of Homer. Socrates however contrives to undermine this answer by showing that to know the proper thing for different people to say resolves

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itself into the subject-matter of other arts, so that the rhapsode appears to be left without a sphere of his own. Ion is thus shown not to be able to give an account of himself, and is offered the dilemma of being a knave or a—well, an inspired person.

11. *Dramatic date of the dialogue.*

The brevity of this dialogue together with its deficiency in logical interest has led Lutoslawski to neglect it altogether, so that we are deprived of his valuable aid in endeavouring to fix its chronological position among the works of Plato. The dramatic date of the dialogue indeed it is easy enough to fix. Athens and Sparta are spoken of as the two powers that might want a general (541 c). Presumably therefore the Peloponnesian War was still going on. But it was nearing its close, for there is reference to Phanosthenes the Andrian being employed as general by the Athenians, although he was an alien (541 d). Now Phanosthenes is mentioned by Xenophon (Hell. i. 5 §§ 18, 19) as having succeeded Conon at Andros in B. C. 405, the very year before the fall of Athens. It was therefore some half-dozen years before the close of his own life (B. C. 399) that Socrates must be supposed to have met Ion, who was already an old acquaintance. But as in the *Menexenus* Socrates expatiates on the history of Athens for more than a decade after his own death, we need not lay undue emphasis on chronological exactness in the assumed date of any dialogue.

12. *The Date of Composition.*

As regards the date of composition we may fairly argue that the *Ion* must be later than the *Republic*. In the *Republic* (405 e, 406 a) there is a muddled reference to the *Iliad*, which no doubt elicited a howl of indignation from people who knew their Homer by heart, something like what might have happened in the last century if Professor Huxley had been caught tripping in a quotation from the Bible. In the *Ion* (538 b), where Plato traverses the same ground, the facts are rightly represented. Such slight indications of

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date as are afforded by the language—the use of *σχεδόν* (532 b 6) for *σχεδόν τι*, of the pious formula *ἐὰν θεὸς ἐθέλῃ* (530 b 4), the employment of analytic forms of tense (530 b 7, 533 d 1), and the preference shown for the plural in certain expressions (542 a 6)—incline one to rank the *Ion* among the later rather than among the earlier works of Plato.

13. *Importance of the Ion in connexion with Homer.*

There is a special importance attaching to the *Ion* in that it shows us that Plato's Homer was practically the same as our own. If any one to-day were asked to illustrate from Homer the arts of chariot-driving, medicine, fishing, and seership, he could not select more appropriate passages than those which Socrates does in the *Ion*. Nor, if he were asked to express in general terms the subject-matter common to Homer with Hesiod and other early Greek poets, would he differ very much from Plato's statement that Homer deals with war for the most part, and with the mutual intercourse of men, whether good or bad, professional or private, likewise with the intercourse of Gods with Gods and Gods with men, with the phenomena of the heavens, the unseen world, and the generations of Gods and Heroes (531 c). It would not perhaps occur to the modern mind to give so prominent a place to the phenomena of the heavens, now that Sun-myths have gone out of fashion, but we have to remember that something of the kind was then just coming in under the influence of Metrodorus, who appears to have read into Homer the physical philosophy of his master Anaxagoras.

14. *Point of permanent interest about the dialogue.*

In Plato's dialogues, however short, there is usually some question of permanent interest raised which has not been settled yet. Such a question in the *Ion* is the inspiration of poets. The divine afflatus of the bard is a fact of some kind, though we may expect the psychologist to banish the Muse and supply her place with some hard language of his own. What Socrates says about good lyric poets having to enter

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into the music and the rhythm before they begin their orgies reminds us of what was said by a modern poet, that he felt a burr in his head and knew that the poem was coming. The bad poet Tynnichus, whose one inspired hymn to Apollo, a veritable 'find of the Muses', Aeschylus himself despaired of rivalling, may be set against our own translators of the Psalms, Sternhold and Hopkins, whose inspiration in a single stanza, in which they caught the sublimity of the original, was recognized by Byron—

The Lord descended from above, and bowed the heavens
most high,
And underneath his feet he cast the darkness of the sky ;
On Cherubim and Seraphim full royally he rode,
And on the wings of mighty winds came flying all abroad.

But are we to accept Plato's view of inspiration, and to believe with him that 'the man who without madness comes to the poetic doors of the Muses, under the conviction that art will make him an adequate poet, only reveals the incompetency of himself and his poetry ; for the sane man's poetry is utterly thrown into the shade by that of the madmen' (Phdr. 245 a). If this view of Plato's, which was also that of Democritus,¹ be the right one, then we must cease to speak of 'the sanity of true genius', and either deny the poetic merit of Sophocles or else refuse to him the possession of conscious art, which was supposed by himself and others to distinguish him from Aeschylus. Instead of attempting to settle this question, let us content ourselves with arraying the authority of a sane poet, if ever there was one, in support of exactly the opposite opinion—'scribendi recte sapere est et principium et fons.'

¹ Hor. A. P. 297 : Cic. de Div. i. § 80 'negat enim sine furore Democritus quemquam poetam magnum esse posse, quod idem dicit Plato'.

ANALYSIS OF THE ARGUMENT

- 530 a 1 Socrates meets Ion.
b 5 Advantages of the rhapsode.
c 7 Ion flatters himself that he understands Homer.
- 531 a 1 But his skill is restricted to that poet,
5 except where others agree with him.
b 1 On technical matters however the expert knows better than he.
7 The expert's knowledge is not confined to the statements of one author.
c 1 The subject-matter of all poets is generically the same.
d 6 But Homer's treatment is superior to that of all others.
12 By an induction from the arts it follows that, if an artist knows the better treatment, he will also know the worse.
- 532 b 8 How is it then that Ion is indifferent to the mention of other poets, but all alive to that of Homer?
c 5 Because his ability to speak about Homer is not derived from art and science.
d 1 An induction from the arts shows that knowledge of them enables one to judge of all who practise them.
e 5 Painting.
- 533 a 6 Sculpture.
b 6 Music, singing, recitation.
c 4 But this induction is not verified in the case of Ion.
9 ∴ Ion is not an artist.
d 3 Simile of the Magnet.
e 3 Theory of poetic inspiration.

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- 534 c 8 God deprives poets, soothsayers, and prophets of
their wits, in order to make it evident that it is he
who speaks through them.
- 535 a 6 Rhapsodes are inspired at second hand.
b 1 They feel the passions which they depict.
d 1 $\therefore$ They must be out of their senses.
e 1 The rhapsodes transmit their inspiration to the
audience.
7 Application of the simile of the Magnet.
- 536 a 7 Different poets are inspired by different Muses.
b 5 Ion's inspiration comes from Homer.
c 6 This is why he is indifferent to the mention of
other poets.
d 4 Ion demurs to the view that he is not of sound mind.
e 1 He claims to understand all that Homer speaks
about.
- 537 a 1 But Homer speaks about the special arts, e.g. chariot-
driving.
c 1 And each art has some subject on which it is given
to it to know.
d 1 And we cannot know by one what we know by
another.
- 538 b 1 $\therefore$ The charioteer will know better than the rhapsode
about driving.
7 Similarly the doctor will know better than the rhapsode
about medicine.
c 7 And the fisherman about fishing.
d 7 So also the seer about seership.
- 539 d 5 What then is the sphere of the rhapsode?
e 6 Everything,
540 a 2 except technicalities.
b 3 He will know what is appropriate to human beings
in their different spheres.
6 But this again resolves itself into the subject-matter
of special arts.
d 1 The rhapsode will know what is befitting to a good
general.

ANALYSIS OF THE ARGUMENT

- 5 Will that be *qua* rhapsode or *qua* general?
7 It makes no difference.
- 541 a 1 Then, if every good rhapsode is a good general, is
every good general a good rhapsode?
6 No: but Ion has learnt from Homer to be a good
general.
- b 6 Why then does he not practise the art?
c 3 Because he is a member of a subject-state.
7 But aliens have been chosen generals at Athens.
e 1 Dilemma for Ion. Either he is behaving unfairly
or else he is inspired.
- 542 b 1 He accepts the latter alternative.

NOTE ON THE APPARATUS CRITICUS

The text of the *Ion* depends mainly upon two MSS. : the Codex Venetus (T), which is the leading MS. for such parts of Plato as are not found in the famous MSS. in Paris (A) and Oxford (B) ; and the Codex Vindobonensis (W), a Vienna MS. the great importance of which has lately been recognized. A second Vienna MS., Cod. Vind. F, is also of value.

Valuable evidence can sometimes be found in quotations which occur in various ancient writers, notably Stobaeus, who compiled an anthology (*Florilegium*), and Eusebius, the Church Historian.

These names, or the letters which stand for them, will be found in the notes at the foot of the page.

ΙΩΝ

ΣΩΚΡΑΤΗΣ ΙΩΝ

St. I
p. 530

ΣΩ. Τὸν Ἴωνα χαίρειν. πόθεν τὰ νῦν ἡμῖν ἐπιδεδή- **a**
μηκας; ἢ οἴκοθεν ἐξ Ἑφέσου;

ΙΩΝ. Οὐδαμῶς, ὦ Σώκρατες, ἀλλ' ἐξ Ἐπιδάουρου ἐκ τῶν
'Ασκληπιείων.

ΣΩ. Μῶν καὶ ῥαψωδῶν ἀγῶνα τιθέασιν τῷ θεῷ οἱ **5**
'Επιδάουριοι;

ΙΩΝ. Πάνυ γε, καὶ τῆς ἄλλης γε μουσικῆς.

ΣΩ. Τί οὖν; ἡγωνίζου τι ἡμῖν; καὶ πῶς τι ἡγωνίσω;

ΙΩΝ. Τὰ πρῶτα τῶν ἄθλων ἡνεγκάμεθα, ὦ Σώκρατες. **b**

ΣΩ. Εὖ λέγεις· ἄγε δὴ ὅπως καὶ τὰ Παναθήναια νική-
σομεν.

ΙΩΝ. Ἄλλ' ἔσται ταῦτα, ἐὰν θεὸς ἐθέλῃ.

ΣΩ. Καὶ μὴν πολλάκις γε ἐζήλωσα ὑμᾶς τοὺς ῥαψωδοῦς, **5**
ὦ Ἴων, τῆς τέχνης· τὸ γὰρ ἅμα μὲν τὸ σῶμα κεκοσμηθῆναι
ἀεὶ πρέπον ὑμῶν εἶναι τῇ τέχνῃ καὶ ὥς καλλίστοις φαί-
νεσθαι, ἅμα δὲ ἀναγκαῖον εἶναι ἔν τε ἄλλοις ποιηταῖς δια-
τρίβειν πολλοῖς καὶ ἀγαθοῖς καὶ δὴ καὶ μάλιστα ἐν Ὀμήρῳ,
τῷ ἀρίστῳ καὶ θειοτάτῳ τῶν ποιητῶν, καὶ τὴν τούτου διά- **10**
νοιαν ἐκμανθάνειν, μὴ μόνον τὰ ἔπη, ζηλωτόν ἐστιν. οὐ **c**
γὰρ ἂν γένοιτό ποτε ἀγαθὸς ῥαψωδός, εἰ μὴ συνεῖη τὰ

a 7 γε T W f: τε F
σμηθῆναι secl. Schanz
Par. 1812 **c 2**
συνεῖη W f: συνίη T

a 8 τί ἡμῖν T W: τε ἡμῖν F
b 7 καλλίστοις T W F: καλλίστους corr.
ἀγαυὸς ῥαψωδός F: ῥαψωδός T W

b 6 κεκο-
σμηθῆναι corr.
συνεῖη F:

λεγόμενα ὑπὸ τοῦ ποιητοῦ. τὸν γὰρ ῥαψῳδὸν ἐρμηνέα δεῖ
τοῦ ποιητοῦ τῆς διανοίας γίνεσθαι τοῖς ἀκούουσι· τοῦτο δὲ
5 καλῶς ποιεῖν μὴ γιγνώσκοντα ὅτι λέγει ὁ ποιητὴς ἀδύνατον.
ταῦτα οὖν πάντα ἄξια ζηλοῦσθαι.

ΙΩΝ. Ἀληθῇ λέγεις, ὦ Σώκρατες· ἐμοὶ γοῦν τοῦτο
πλεῖστον ἔργον παρέσχεν τῆς τέχνης, καὶ οἶμαι κάλλιστα
ἀνθρώπων λέγειν περὶ Ὅμηρου, ὡς οὔτε Μητροδωρος ὁ
d Λαμψακηνὸς οὔτε Στησίμβροτος ὁ Θάσιος οὔτε Γλαύκων
οὔτε ἄλλος οὐδεὶς τῶν πώποτε γενομένων ἔσχεν εἰπεῖν οὕτω
πολλὰς καὶ καλὰς διανοίας περὶ Ὅμηρου ὅσας ἐγώ.

ΣΩ. Εὖ λέγεις, ὦ Ἴων· δηλὸν γὰρ ὅτι οὐ φθονήσεις
5 μοι ἐπιδείξαι.

ΙΩΝ. Καὶ μὴν ἄξιόν γε ἀκοῦσαι, ὦ Σώκρατες, ὡς εὖ
κεκόσμηκα τὸν Ὅμηρον· ὥστε οἶμαι ὑπὸ Ὀμηριδῶν ἄξιος
εἶναι χρυσῷ στεφάνῳ στεφανωθῆναι.

ΣΩ. Καὶ μὴν ἐγὼ ἔτι ποιήσομαι σχολὴν ἀκροάσασθαι
531 σον, νῦν δέ μοι τοσόνδε ἀποκρίναι· πότερον περὶ Ὅμηρου
μόνον δεινὸς εἶ ἢ καὶ περὶ Ἡσιόδου καὶ Ἀρχιλόχου;

ΙΩΝ. Οὐδαμῶς, ἀλλὰ περὶ Ὅμηρου μόνον· ἱκανὸν γάρ
μοι δοκεῖ εἶναι.

5 ΣΩ. Ἔστι δὲ περὶ οὗτον Ὅμηρός τε καὶ Ἡσιόδος ταῦτα
λέγετον;—ΙΩΝ. Οἶμαι ἔγωγε καὶ πολλά.—ΣΩ. Πότερον
οὖν περὶ τούτων κάλλιον ἂν ἐξηγήσαιο ἢ Ὅμηρος λέγει
ἢ ἢ Ἡσιόδος;—ΙΩΝ. Ὁμοίως ἂν περὶ γε τούτων, ὦ

b Σώκρατες, περὶ ὧν ταῦτα λέγουσιν.—ΣΩ. Τί δὲ ὧν
πὲρὶ μὴ ταῦτα λέγουσιν; οἶον περὶ μαντικῆς λέγει τι
Ὅμηρός τε καὶ Ἡσιόδος.—ΙΩΝ. Πάνυ γε.—ΣΩ. Τί
οὖν; ὅσα τε ὁμοίως καὶ ὅσα διαφόρως περὶ μαντικῆς
5 λέγετον τῷ ποιητῇ τούτῳ, πότερον σὺ κάλλιον ἂν ἐξη-

c 7 ἐμοὶ γοῦν W F: ἐμοὶ γ' οὖν T
d 1 Γλαύκων] Γλαῦκος Sydenham
d 9 ἀκροάσασθαι F: ἀκροᾶσθαι T W
T W: δεινὸς εἶη μόνον F (ἢ post εἶη add. f)
om. F

c 9 ὡς] ὥστ' H. Richards
d 6 γε F: om. T W
a 2 μόνον δεινὸς εἶ ἢ
a 3 γάρ T W f:

γήσαιο ἢ τῶν μάντεών τις τῶν ἀγαθῶν;—ΙΩΝ. Τῶν μάντεων.—ΣΩ. Εἰ δὲ σὺ ἦσθα μάντις, οὐκ, εἴπερ περὶ τῶν ὁμοίως λεγομένων οἷός τ' ἦσθα ἐξηγήσασθαι, καὶ περὶ τῶν διαφόρως λεγομένων ἠπίστω ἂν ἐξηγεῖσθαι;—ΙΩΝ. Δῆλον ὅτι.

10

ΣΩ. Τί οὖν ποτε περὶ μὲν Ὅμηρου δεινὸς εἶ, περὶ δὲ Ἡσιόδου οὐ, οὐδὲ τῶν ἄλλων ποιητῶν; ἢ Ὅμηρος περὶ ἄλλων τινῶν λέγει ἢ ὧν περ σύμπαντες οἱ ἄλλοι ποιηταί; οὐ περὶ πολέμου τε τὰ πολλὰ διελέλυθεν καὶ περὶ ὁμιλιῶν πρὸς ἀλλήλους ἀνθρώπων ἀγαθῶν τε καὶ κακῶν καὶ ἰδιωτῶν καὶ δημιουργῶν, καὶ περὶ θεῶν πρὸς ἀλλήλους καὶ πρὸς ἀνθρώπους ὁμιλούντων, ὥς ὁμιλοῦσι, καὶ περὶ τῶν οὐρανίων παθημάτων καὶ περὶ τῶν ἐν Αἰδοῦ, καὶ γενέσεις καὶ θεῶν καὶ ἡρώων; οὐ ταῦτά ἐστι περὶ ὧν Ὅμηρος τὴν ποίησιν πεποιήκεν;

d

ΙΩΝ. Ἀληθῆ λέγεις, ὦ Σώκρατες.

ΣΩ. Τί δὲ οἱ ἄλλοι ποιηταί; οὐ περὶ τῶν αὐτῶν τούτων;

5

ΙΩΝ. Ναί, ἀλλ', ὦ Σώκρατες, οὐχ ὁμοίως πεποιήκασι καὶ Ὅμηρος.

ΣΩ. Τί μῆν; κάκιον;

ΙΩΝ. Πολύ γε.

ΣΩ. Ὅμηρος δὲ ἄμεινον;

10

ΙΩΝ. Ἀμεινον μέντοι νῆ Δία.

ΣΩ. Οὐκοῦν, ὦ φίλη κεφαλὴ Ἴων, ὅταν περὶ ἀριθμοῦ πολλῶν λεγόντων εἰς τις ἄριστα λέγῃ, γνώσεται δήπου τις τὸν εὖ λέγοντα;—ΙΩΝ. Φημί.—ΣΩ. Πότερον οὖν ὁ αὐτὸς ὅσπερ καὶ τοὺς κακῶς λέγοντας, ἢ ἄλλος;—ΙΩΝ. Ὁ αὐτὸς δήπου.—ΣΩ. Οὐκοῦν ὁ τὴν ἀριθμητικὴν τέχνην ἔχων οὗτός ἐστιν;—ΙΩΝ. Ναί.—ΣΩ. Τί δ'; ὅταν πολλῶν λεγόντων περὶ ὑγιεινῶν σιτίων ὅποιά ἐστιν, εἰς τις ἄριστα λέγῃ, πότερον ἕτερος μὲν τις τὸν ἄριστα λέγοντα γνώσεται ὅτι

5

ἄριστα λέγει, ἕτερος δὲ τὸν κάκιον ὅτι κάκιον, ἢ ὁ αὐτός;—
 ΙΩΝ. Δῆλον δῆπου, ὁ αὐτός.—ΣΩ. Τίς οὗτος; τί ὄνομα
 αὐτῷ;—ΙΩΝ. Ἰατρός.—ΣΩ. Οὐκοῦν ἐν κεφαλαίῳ λέγομεν
 10 ὡς ὁ αὐτὸς γινώσεται αἰεὶ, περὶ τῶν αὐτῶν πολλῶν λεγόν-
 532 των, ὅστις τε εὖ λέγει καὶ ὅστις κακῶς· ἢ εἰ μὴ γινώσεται
 τὸν κακῶς λέγοντα, δῆλον ὅτι οὐδὲ τὸν εὖ, περὶ γε τοῦ
 αὐτοῦ.—ΙΩΝ. Οὕτως.—ΣΩ. Οὐκοῦν ὁ αὐτὸς γίγνεται δεινὸς
 περὶ ἀμφοτέρων;—ΙΩΝ. Ναί.—ΣΩ. Οὐκοῦν σὺ φῆς καὶ
 5 Ὅμηρον καὶ τοὺς ἄλλους ποιητάς, ἐν οἷς καὶ Ἡσίοδος καὶ
 Ἀρχίλοχος ἔστιν, περὶ γε τῶν αὐτῶν λέγειν, ἀλλ' οὐχ
 ὁμοίως, ἀλλὰ τὸν μὲν εὖ γε, τοὺς δὲ χεῖρον;—ΙΩΝ. Καὶ
 ἀληθῆ λέγω.—ΣΩ. Οὐκοῦν, εἴπερ τὸν εὖ λέγοντα γινώ-
 b σκεῖς, καὶ τοὺς χεῖρον λέγοντας γινώσκεις ἂν ὅτι χεῖρον
 λέγουσιν.—ΙΩΝ. Ἐοικέν γε.—ΣΩ. Οὐκοῦν, ὦ βέλτιστε,
 ὁμοίως τὸν Ἴωνα λέγοντες περὶ Ὀμήρου τε δεινὸν εἶναι καὶ
 περὶ τῶν ἄλλων ποιητῶν οὐχ ἁμαρτησόμεθα, ἐπειδὴ γε
 5 αὐτὸς ὁμολογῇ τὸν αὐτὸν ἔσεσθαι κριτὴν ἱκανὸν πάντων
 ὅσοι ἂν περὶ τῶν αὐτῶν λέγωσι, τοὺς δὲ ποιητὰς σχεδὸν
 ἅπαντας τὰ αὐτὰ ποιεῖν.

ΙΩΝ. Τί οὖν ποτε τὸ αἴτιον, ὦ Σώκρατες, ὅτι ἐγώ, ὅταν
 μέν τις περὶ ἄλλου τοῦ ποιητοῦ διαλέγεται, οὔτε προσέχω
 c τὸν νοῦν ἀδυνατῶ τε καὶ ὅτιοῦν συμβαλέσθαι λόγου ἄξιον,
 ἀλλ' ἀτεχνῶς νυστάζω, ἐπειδὴν δέ τις περὶ Ὀμήρου μνησθῇ,
 εὐθύς τε ἐγρήγορα καὶ προσέχω τὸν νοῦν καὶ εὐπορῶ ὅτι
 λέγω;

5 ΣΩ. Οὐ χαλεπὸν τοῦτό γε εἰκάσαι, ὦ ἑταῖρε, ἀλλὰ παντὶ
 δῆλον ὅτι τέχνη καὶ ἐπιστήμη περὶ Ὀμήρου λέγειν ἀδύνατος
 εἶ· εἰ γὰρ τέχνη οἷός τε ἦσθα, καὶ περὶ τῶν ἄλλων ποιητῶν
 ἀπάντων λέγειν οἷός τ' ἂν ἦσθα· ποιητικὴ γάρ πού ἐστιν
 τὸ ὅλον. ἢ οὐ;

ε7 ὁ αὐτός F: αὐτός T W: αὐτός Schanz ε9 λέγομεν ὡς
 Wf: λεγόμενος F: λέγωμεν ὡς T ε10 ὁ T W: om. F α7 εὖ
 γε T W F: εὖ S b6 λέγωσι T F: λέγουσι W b8 τὸ αἴτιον
 T W: τ' αἴτιον F c8 ἀπάντων λέγειν T F: om. W

ΙΩΝ. Ναί.

10

ΣΩ. Οὐκοῦν ἐπειδὴν λάβῃ τις καὶ ἄλλην τέχνην ἡντι-
νοῦν ὅλην, ὃ αὐτὸς τρόπος τῆς σκέψεως ἔσται περὶ ἀπασῶν
τῶν τεχνῶν; πῶς τοῦτο λέγω, δέῃ τί μου ἀκοῦσαι, ὦ Ἴων;

d

ΙΩΝ. Ναὶ μὰ τὸν Δία, ὦ Σώκρατες, ἔγωγε· χαίρω γὰρ
ἀκούων ὑμῶν τῶν σοφῶν.

5

ΣΩ. Βουλοίμην ἄν σε ἀληθῇ λέγειν, ὦ Ἴων· ἀλλὰ σοφοὶ
μέν πού ἐστε ὑμεῖς οἱ ῥαψωδοὶ καὶ ὑποκριταὶ καὶ ὧν ὑμεῖς
ᾄδετε τὰ ποιήματα, ἐγὼ δὲ οὐδὲν ἄλλο ἢ τὰληθῇ λέγω,
οἶον εἰκὸς ἰδιώτην ἀνθρωπον. ἐπεὶ καὶ περὶ τούτου οὐ νῦν
ἡρόμην σε, θέασαι ὥς φαῦλον καὶ ἰδιωτικόν ἐστι καὶ παντὸς
ἀνδρὸς γινῶναι ὃ ἔλεγον, τὴν αὐτὴν εἶναι σκέψιν, ἐπειδὴν
τις ὅλην τέχνην λάβῃ. λάβωμεν γὰρ τῷ λόγῳ· γραφικὴ
γάρ τίς ἐστι τέχνη τὸ ὅλον;—ΙΩΝ. Ναί.—ΣΩ. Οὐκοῦν
καὶ γραφῆς πολλοὶ καὶ εἰσὶ καὶ γεγόνασιν ἀγαθοὶ καὶ φαῦ-
λοι;—ΙΩΝ. Πάνν γε.—ΣΩ. Ἦδη οὖν τινα εἶδες ὅστις περὶ
μὲν Πολυγνώτου τοῦ Ἀγλαοφῶντος δεινὸς ἐστὶν ἀποφαί-
νειν ἂ ἐὼ τε γράφει καὶ ἂ μή, περὶ δὲ τῶν ἄλλων γραφέων
ἀδύνατος; καὶ ἐπειδὴν μὲν τις τὰ τῶν ἄλλων ζωγράφων
ἔργα ἐπιδεικνύῃ, νυστάζει τε καὶ ἀπορεῖ καὶ οὐκ ἔχει ὅτι
συμβάληται, ἐπειδὴν δὲ περὶ Πολυγνώτου ἢ ἄλλου ὅτου
βούλει τῶν γραφέων ἐνὸς μόνου δέῃ ἀποφύνασθαι γνώμην,
ἐγρήγορέν τε καὶ προσέχει τὸν νοῦν καὶ εὐπορεῖ ὅτι εἴπη;—
ΙΩΝ. Οὐ μὰ τὸν Δία, οὐ δῆτα.—ΣΩ. Τί δέ; ἐν ἀνδριαντο-
ποιίᾳ ἤδη τιν' εἶδες ὅστις περὶ μὲν Δαιδάλου τοῦ Μητίονος
ἢ Ἐπειοῦ τοῦ Πανοπέως ἢ Θεοδώρου τοῦ Σαμίου ἢ ἄλλου
τινὸς ἀνδριαντοποιοῦ ἐνὸς πέρι δεινὸς ἐστὶν ἐξηγεῖσθαι ἂ
εὖ πεποιίηκεν, ἐν δὲ τοῖς τῶν ἄλλων ἀνδριαντοποιῶν ἔργοις
ἀπορεῖ τε καὶ νυστάζει, οὐκ ἔχων ὅτι εἴπη;—ΙΩΝ. Οὐ μὰ

e

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b

d 2 ἔσται F: ἐστι TW d 7 ὑποκριταὶ F: οἱ ὑποκριταὶ TW
d 8 τὰ TW: om. F τὰληθῇ TW F: τὰ πλῆθη Madvig: εὐθήη
Schanz: εὐτελῇ vel τὰ εὐτελῇ H. Richards e 1 νῦν] νυνδῇ Schanz
e 5 ναί TF: om. W a 2 ἔχει WFt: ἔχη T a 4 μόνου
secl. Naber

- 5 τὸν Δία, οὐδὲ τοῦτον ἑώρακα.—ΣΩ. Ἀλλὰ μήν, ὥς γ' ἐγὼ οἶμαι, οὐδ' ἐν αὐλήσει γε οὐδὲ ἐν κιθαρίσει οὐδὲ ἐν κιθαρωδίᾳ οὐδὲ ἐν ῥαψωδίᾳ οὐδεπώποτ' εἶδες ἄνδρα ὅστις περὶ μὲν Ὀλύμπου δεινός ἐστιν ἐξηγείσθαι ἢ περὶ Θαμύρου ἢ περὶ
 c Ὀρφέως ἢ περὶ Φημίου τοῦ Ἰθακησίου ῥαψωδοῦ, περὶ δὲ Ἴωνος τοῦ Ἐφεσίου [ῥαψωδοῦ] ἀπορεῖ καὶ οὐκ ἔχει συμβαλέσθαι ἃ τε εὖ ῥαψωδεῖ καὶ ἃ μή.

ΙΩΝ. Οὐκ ἔχω σοι περὶ τούτου ἀντιλέγειν, ὦ Σώκρατες·
 5 ἀλλ' ἐκείνο ἐμαυτῷ σύννοια, ὅτι περὶ Ὀμήρου κάλλιστ' ἀνθρώπων λέγω καὶ εὐπορῶ καὶ οἱ ἄλλοι πάντες μέ φασιν εὖ λέγειν, περὶ δὲ τῶν ἄλλων οὔ. καίτοι ὄρα τοῦτο τί ἐστιν.

- ΣΩ. Καὶ ὁρῶ, ὦ Ἴων, καὶ ἔρχομαί γέ σοι ἀποφανού-
 d μενος ὃ μοι δοκεῖ τοῦτο εἶναι. ἔστι γὰρ τοῦτο τέχνη μὲν οὐκ ὄν παρὰ σοὶ περὶ Ὀμήρου εὖ λέγειν, ὃ νυνδὴ ἔλεγον, θεία δὲ δύναμις ἣ σε κινεῖ, ὥσπερ ἐν τῇ λίθῳ ἦν Εὐριπίδης μὲν Μαγνητῶν ὠνόμασεν, οἱ δὲ πολλοὶ Ἑρακλείαν.
 5 καὶ γὰρ αὕτη ἡ λίθος οὐ μόνον αὐτοὺς τοὺς δακτυλίους ἄγει τοὺς σιδηροὺς, ἀλλὰ καὶ δύναμιν ἐντίθησι τοῖς δακτυλίοις ὥστ' αὐτὴ δύνασθαι ταῦτόν τοῦτο ποιεῖν ὅπερ ἡ λίθος, ἄλλους
 e ἄγειν δακτυλίους, ὥστ' ἐνίοτε ὀρμαθὸς μακρὸς πᾶν σιδηρίων καὶ δακτυλίων ἐξ ἀλλήλων ἡρτηται· πᾶσι δὲ τούτοις ἐξ ἐκείνης τῆς λίθου ἡ δύναμις ἀνήρτηται. οὕτω δὲ καὶ ἡ Μοῦσα ἐνθέους μὲν ποιεῖ αὐτή, διὰ δὲ τῶν ἐνθέων τούτων
 5 ἄλλων ἐνθουσιαζόντων ὀρμαθὸς ἐξαρτᾶται. πάντες γὰρ οἱ

b5 ὥς γ' ἐγὼ T W: ὥς ἔγωγε F c1 ῥαψωδοῦ secl. Naber
 c2 ῥαψωδοῦ F: om. T W συμβαλέσθαι W F: συμβάλλεσθαι T
 c6 με T W: ἐμέ F c9 ἔρχομαι F: ἔρχομαι T W ἀπο-
 φανόμενος Cobet: ἀποφαινόμενος T W F d1 τέχνη W F Sto-
 baeus: τέχνη T d2 ὄν T W F: ἄν Stobaeus d5 ἄγει
 W F Stobaeus: om. T d7 αὐτὴ δύνασθαι F: δύνασθαι T W
 e1 μακρὸς πᾶν T W F: πᾶν μακρὸς Stobaeus: σιδηρίων W F
 Stobaeus: σιδηρῶν T: σιδηρῶν Jacobs (secl. mox καὶ) e2 καὶ
 δακτυλίων secl. Hermann ἡρτηται T W F: εἴρεται Stobaeus
 e4 μὲν T F Stobaeus: om. W αὐτὴ F Stobaeus: αὕτη T W
 e5 ἄλλων T W F: ἄλλος Stobaeus οἱ τε T W F: om. Stobaeus

τε τῶν ἐπῶν ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ τέχνης ἀλλ' ἐνθεοὶ
 ὄντες καὶ κατεχόμενοι πάντα ταῦτα τὰ καλὰ λέγουσι ποιή-
 ματα, καὶ οἱ μελοποιοὶ οἱ ἀγαθοὶ ὡσαύτως, ὥσπερ οἱ κορυ-
 βαυτιῶντες οὐκ ἔμφρονες ὄντες ὀρχοῦνται, οὕτω καὶ οἱ μελο- 534
 ποιοὶ οὐκ ἔμφρονες ὄντες τὰ καλὰ μέλη ταῦτα ποιοῦσιν,
 ἀλλ' ἐπειδὴν ἐμβῶσιν εἰς τὴν ἁρμονίαν καὶ εἰς τὸν ῥυθμόν,
 βακχεύουσι καὶ κατεχόμενοι, ὥσπερ αἱ βάκχαι ἀρύονται ἐκ
 τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι, ἔμφρονες δὲ οὔσαι 5
 οὐ, καὶ τῶν μελοποιῶν ἡ ψυχὴ τοῦτο ἐργάζεται, ὅπερ αὐτοὶ
 λέγουσι. λέγουσι γὰρ δῆπουθεν πρὸς ἡμᾶς οἱ ποιηταὶ ὅτι
 ἀπὸ κρηνῶν μελιρρῦτων ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν b
 δρεπόμενοι τὰ μέλη ἡμῖν φέρουσιν ὥσπερ αἱ μέλιται, καὶ
 αὐτοὶ οὕτω πετόμενοι· καὶ ἀληθῆ λέγουσι. κοῦφον γὰρ
 χρῆμα ποιητῆς ἐστὶν καὶ πτηνὸν καὶ ἱερόν, καὶ οὐ πρότερον
 οἶός τε ποιεῖν πρὶν ἂν ἐνθεὸς τε γένηται καὶ ἔκφρων καὶ 5
 ὁ νοῦς μηκέτι ἐν αὐτῷ ἐνῇ· ἕως δ' ἂν τουτὶ ἔχῃ τὸ κτῆμα,
 ἀδύνατος πᾶς ποιεῖν ἄνθρωπός ἐστιν καὶ χρησμοδεῖν. ἅτε
 οὖν οὐ τέχνη ποιοῦντες καὶ πολλὰ λέγοντες καὶ καλὰ περὶ
 τῶν πραγμάτων, ὥσπερ σὺν περὶ Ὀμήρου, ἀλλὰ θεία μοῖρα, c
 τοῦτο μόνον οἶός τε ἕκαστος ποιεῖν καλῶς ἐφ' ὃ ἡ Μοῦσα
 αὐτὸν ὥρμησεν, ὁ μὲν διθυράμβους, ὁ δὲ ἐγκώμια, ὁ δὲ
 ὑπορχήματα, ὁ δ' ἔπη, ὁ δ' ἰάμβους· τὰ δ' ἄλλα φᾶνλος
 αὐτῶν ἕκαστός ἐστιν. οὐ γὰρ τέχνη ταῦτα λέγουσιν ἀλλὰ 5
 θεία δυνάμει, ἐπεὶ εἰ περὶ ἐνὸς τέχνη καλῶς ἠπίσταντο
 λέγειν, καὶ περὶ τῶν ἄλλων ἀπάντων· διὰ ταῦτα δὲ ὁ θεὸς

e 7 καλὰ T F: κακὰ W e 8 μελοποιοὶ T W f: μὲν λοιποὶ F
 Stobaeus a 1 καὶ T W Stobaeus: μὲν καὶ F a 4 βακχεύουσι
 F Stobaeus: καὶ βακχεύουσι T W αἱ βάκχαι T W F: om. Stobaeus
 ἀρύονται W F Stobaeus: ἀρύονται T a 5 οὔσαι οὐ T W: οὔσαι
 F: οὐ Stobaeus a 7 πρὸς T F Stobaeus: παρ' W b 1 ἐκ
 T W F: ἢ ἐκ Stobaeus b 3 πετόμενοι T W f: πετώμενοι F
 Stobaeus b 4 ἱερὸν T W F Stobaeus: διερὸν Dobree b 5 ἐνθεός
 τε T W f: ἐνθεός F Stobaeus b 6 μηκέτι ἐν αὐτῷ T W F: ἐν αὐτῷ
 μηκέτι Stobaeus b 8 prius καὶ T W: τε καὶ F: secl. Hoenebeek
 Hissink c 2 καλῶς W F: καλὸς T c 7 ἀπάντων T W:
 πάντων F Stobaeus

ἐξαιρούμενος τούτων τὸν νοῦν τούτοις χρήται ὑπηρέταις καὶ
d τοῖς χρησμοφοῖς καὶ τοῖς μάντεσι τοῖς θείοις, ἵνα ἡμεῖς οἱ
 ἀκούοντες εἰδῶμεν ὅτι οὐχ οὗτοί εἰσιν οἱ ταῦτα λέγοντες
 οὕτω πολλοῦ ἄξια, οἷς νοῦς μὴ πάρεστιν, ἀλλ' ὁ θεὸς αὐτός
 ἐστιν ὁ λέγων, διὰ τούτων δὲ φθέγγεται πρὸς ἡμᾶς. μέ-
5 γιστον δὲ τεκμήριον τῷ λόγῳ Τύννιχος ὁ Χαλκιδεύς, ὃς
 ἄλλο μὲν οὐδὲν πώποτε ἐποίησε ποίημα ὅτου τις ἂν ἀξιό-
 σειεν μνησθῆναι, τὸν δὲ παῖωνα ὃν πάντες ἄδουσι, σχεδόν
 τι πάντων μελῶν κάλλιστον, ἀτεχνῶς, ὅπερ αὐτὸς λέγει,
e “εὕρημά τι Μοισᾶν.” ἐν τούτῳ γὰρ δὴ μάλιστά μοι δοκεῖ
 ὁ θεὸς ἐνδείξασθαι ἡμῖν, ἵνα μὴ διστάζωμεν, ὅτι οὐκ ἀνθρώ-
 πινά ἐστιν τὰ καλὰ ταῦτα ποιήματα οὐδὲ ἀνθρώπων, ἀλλὰ
 θεῖα καὶ θεῶν, οἱ δὲ ποιηταὶ οὐδὲν ἀλλ' ἢ ἐρμηνῆς εἰσιν
5 τῶν θεῶν, κατεχόμενοι ἐξ ὅτου ἂν ἕκαστος κατέχηται.
 ταῦτα ἐνδεικνύμενος ὁ θεὸς ἐξεπίτηδες διὰ τοῦ φανλοτάτου
535 ποιητοῦ τὸ κάλλιστον μέλος ἦσεν· ἢ οὐ δοκῶ σοι ἀληθῆ
 λέγειν, ὦ Ἰων;

ΙΩΝ. Ναὶ μὰ τὸν Δία, ἔμοιγε· ἅπτει γάρ πῶς μου τοῖς
 λόγοις τῆς ψυχῆς, ὦ Σώκρατες, καὶ μοι δοκοῦσι θεῖα μοῖρα
5 ἡμῖν παρὰ τῶν θεῶν ταῦτα οἱ ἀγαθοὶ ποιηταὶ ἐρμηνεύειν.

ΣΩ. Οὐκοῦν ὑμεῖς αὖ οἱ ῥαψωδοὶ τὰ τῶν ποιητῶν ἐρμη-
 νεύετε;

ΙΩΝ. Καὶ τοῦτο ἀληθὲς λέγεις.

ΣΩ. Οὐκοῦν ἐρμηνέων ἐρμηνῆς γίνεσθε;

10 ΙΩΝ. Παντάπασι γε.

b ΣΩ. Ἐχε δὴ μοι τόδε εἰπέ, ὦ Ἰων, καὶ μὴ ἀποκρύψῃ
 ὅτι ἂν σε ἔρωμαι· ὅταν εὖ εἴπῃς ἔπη καὶ ἐκπλήξῃς μάλιστα
 τοὺς θεωμένους, ἢ τὸν Ὀδυσσεά ὅταν ἐπὶ τὸν οὐδὸν ἐφαλ-
 λόμενον ἄδῃς, ἐκφανῇ γιγνόμενον τοῖς μνηστῆρσι καὶ ἐκ-

d 3 οὕτω T W F: τὰ οὕτω Stobaeus ἀλλ' ὁ T F: ἀλλὰ ὁ Sto-
 baeus: ἀλλὰ W αὐτός ἐστιν T W F: ἐστιν αὐτὸς Stobaeus
 d 7 παῖωνα T F: παιῶνα W e 1 εὕρημά τι Stephanus: εὕρηματι
 T W F a 3 γὰρ πῶς μου T: γάρ πως μου W: γάρ μου πῶς F
 b 1 μοι T W: καὶ μοι F b 3 οὐδὲν W F t: ὁδὸν T

χέοντα τοὺς οἰστοὺς πρὸ τῶν ποδῶν, ἢ Ἀχιλλέα ἐπὶ τὸν 5
 Ἑκτορα ὀρμῶντα, ἢ καὶ τῶν περὶ Ἀνδρομάχην ἐλεινῶν τι ἢ
 περὶ Ἑκάβην ἢ περὶ Πρίαμον, τότε πότερον ἔμφρων εἶ ἢ ἔξω
 σαυτοῦ γίγνη καὶ παρὰ τοῖς πράγμασιν οἶεταί σου εἶναι ἢ c
 ψυχὴν οἷς λέγεις ἐνθουσιάζουσα, ἢ ἐν Ἰθάκῃ οὔσιν ἢ ἐν
 Τροίᾳ ἢ ὅπως ἂν καὶ τὰ ἔπη ἔχη;

ΙΩΝ. Ὡς ἐναργές μοι τοῦτο, ὦ Σώκρατες, τὸ τεκμήριον
 εἶπες· οὐ γάρ σε ἀποκρυσάμενος ἐρῶ. ἐγὼ γὰρ ὅταν 5
 ἐλεινόν τι λέγω, δακρύων ἐμπίμπλανταί μου οἱ ὀφθαλμοί·
 ὅταν τε φοβερὸν ἢ δεινόν, ὀρθαὶ αἱ τρίχες ἵστανται ὑπὸ
 φόβου καὶ ἡ καρδίᾳ πηδᾷ.

ΣΩ. Τί οὖν; φῶμεν, ὦ Ἴων, ἔμφρονα εἶναι τότε τοῦτον d
 τὸν ἄνθρωπον, ὃς ἂν κεκοσμημένος ἐσθῆτι ποικίλῃ καὶ
 χρυσοῖσι στεφάνοις κλᾶῃ τ' ἐν θυσίαις καὶ ἐορταῖς, μηδὲν
 ἀπολωλεκὼς τούτων, ἢ φοβῆται πλεον ἢ ἐν δισμυρίοις ἀνθρώ-
 ποις ἐστηκὼς φίλοις, μηδενὸς ἀποδύοντος μηδὲ ἀδικούντος; 5

ΙΩΝ. Οὐ μὰ τὸν Δία, οὐ πάνυ, ὦ Σώκρατες, ὥς γε
 τάληθές εἰρήσθαι.

ΣΩ. Οἶσθα οὖν ὅτι καὶ τῶν θεατῶν τοὺς πολλοὺς ταῦτά
 ταῦτα ὑμεῖς ἐργάζεσθε;

ΙΩΝ. Καὶ μάλα καλῶς οἶδα· καθορῶ γὰρ ἐκάστοτε e
 αὐτοὺς ἄνωθεν ἀπὸ τοῦ βήματος κλάοντάς τε καὶ δεινὸν
 ἐμβλέποντας καὶ συνθαμβοῦντας τοῖς λεγομένοις. δεῖ γάρ
 με καὶ σφόδρ' αὐτοῖς τὸν νοῦν προσέχειν· ὥς ἔαν μὲν
 κλάοντας αὐτοὺς καθίσω, αὐτὸς γελάσομαι ἀργύριον λαμβά- 5
 νων, ἔαν δὲ γελῶντας, αὐτὸς κλαύσομαι ἀργύριον ἀπολλύς.

ΣΩ. Οἶσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων
 ὁ ἔσχατος, ὦν ἐγὼ ἔλεγον ὑπὸ τῆς Ἡρακλειώτιδος λίθου
 ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν; ὁ δὲ μέσος σὺ ὁ

c2 οἷσιν T W F: οἷσα S c3 ὅπως T F: πῶς W c6 μου
 T F: μοι W d1 τότε τοῦτον W F: τοῦτον τότε T: τοῦτον recs.
 Schanz d3 χρυσοῖσι F: χρυσοῖς T W d4 φοβῆται T:
 φοβεῖται W F d5 φίλοις T W f: φίλοις F d8 ταῦτά ταῦτα
 T F: τὰ τοιαῦτα W

- 536 ῥαψῳδὸς καὶ ὑποκριτής, ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής· ὁ δὲ
θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται
τῶν ἀνθρώπων, ἀνακρεμαννὺς ἐξ ἀλλήλων τὴν δύναμιν.
καὶ ὥσπερ ἐκ τῆς λίθου ἐκείνης ὄρμαθὸς ἀάμπολυσ ἐξήρ-
5 τηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων, ἐκ
πλαγίου ἐξηρημένων τῶν τῆς Μούσης ἐκκρεμαμένων δα-
κτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης, ὁ δὲ
ἐξ ἄλλης ἐξηρηται—ὀνομάζομεν δὲ αὐτὸ κατέχεται, τὸ δὲ
b ἐστὶ παραπλήσιον· ἔχεται γάρ—ἐκ δὲ τούτων τῶν πρώτων
δακτυλίων, τῶν ποιητῶν, ἄλλοι ἐξ ἄλλου αὖ ἡρτημένοι εἰσὶ
καὶ ἐνθουσιάζουσιν, οἱ μὲν ἐξ Ὀρφείως, οἱ δὲ ἐκ Μουσαίου·
οἱ δὲ πολλοὶ ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται. ὦν
5 σύ, ὦ Ἴων, εἰς εἷ καὶ κατέχῃ ἐξ Ὀμήρου, καὶ ἐπειδὰν μὲν
τις ἄλλου τοῦ ποιητοῦ ἄδῃ, καθεύδεις τε καὶ ἀπορεῖς ὅτι
λέγῃς, ἐπειδὰν δὲ τούτου τοῦ ποιητοῦ φθέγγηται τις μέλος,
εὐθὺς ἐγρήγορας καὶ ὀρχεῖται σου ἢ ψυχὴ καὶ εὐπορεῖς ὅτι
c λέγῃς· οὐ γὰρ τέχνη οὐδ' ἐπιστήμη περὶ Ὀμήρου λέγεις
ἢ λέγεις, ἀλλὰ θεία μοῖρα καὶ κατοκωχῇ, ὥσπερ οἱ κορυ-
βαντιῶντες ἐκείνου μόνου αἰσθάνονται τοῦ μέλους ὀξέως
ὃ ἂν ἦ τοῦ θεοῦ ἐξ ὅτου ἂν κατέχωνται, καὶ εἰς ἐκεῖνο τὸ
5 μέλος καὶ σχημάτων καὶ ῥημάτων εὐποροῦσι, τῶν δὲ ἄλλων
οὐ φροντίζουσιν· οὕτω καὶ σύ, ὦ Ἴων, περὶ μὲν Ὀμήρου
ὅταν τις μνησθῇ, εὐπορεῖς, περὶ δὲ τῶν ἄλλων ἀπορεῖς·
d τούτου δ' ἐστὶ τὸ αἷτιον, ὅ μ' ἐρωτᾷς, δι' ὅτι σὺ περὶ μὲν
Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν ἄλλων οὐ, ὅτι οὐ τέχνη ἀλλὰ
θεία μοῖρα Ὀμήρου δεινὸς εἶ ἐπαινέτης.

ΙΩΝ. Σὺ μὲν εὖ λέγεις, ὦ Σώκρατες· θαυμάζοιμι μεντὰν
5 εἰ οὕτως εὖ εἶποις, ὥστε με ἀναπεῖσαι ὥς ἐγὼ κατεχόμενος
καὶ μαινώμενος Ὀμηρον ἐπαινῶ. οἶμαι δὲ οὐδ' ἂν σοὶ
δόξαιμι, εἰ μου ἀκούσαις λέγοντος περὶ Ὀμήρου.

ΣΩ. Καὶ μὴν ἐθέλω γε ἀκοῦσαι, οὐ μέντοι πρότερον

b2 αὐτῶν ἡρτημένοι T F: ἀνηρτημένοι W b5 ὦ T W f: om. F
b6 τις T W f: τίς <τι> Schanz d4 σὺ μὲν εὖ T W f: εὖ μὲν εὖ F (εὖ
μὲν S) d5 εἰ οὕτως F: οὕτως εἰ T W d7 περὶ T W: τι περὶ F

πρὶν ἂν μοι ἀποκρίνῃ τόδε· ὦν Ὅμηρος λέγει περὶ τίνος e
εὖ λέγεις; οὐ γὰρ δήπου περὶ ἀπάντων γε.

ΙΩΝ. Εὖ ἴσθι, ὦ Σώκρατες, περὶ οὐδενὸς ὅτου οὐ.

ΣΩ. Οὐ δήπου καὶ περὶ τούτων ὦν σὺ μὲν τυγχάνεις
οὐκ εἰδώς, Ὅμηρος δὲ λέγει. 5

ΙΩΝ. Καὶ ταῦτα ποῖά ἐστιν ἂ Ὅμηρος μὲν λέγει, ἐγὼ
δὲ οὐκ οἶδα;

ΣΩ. Οὐ καὶ περὶ τεχνῶν μέντοι λέγει πολλαχοῦ Ὅμηρος 537
καὶ πολλά; οἷον καὶ περὶ ἡνιοχείας—ἐὰν μνησθῶ τὰ ἔπη,
ἐγὼ σοι φράσω.

ΙΩΝ. Ἄλλ' ἐγὼ ἔρῳ· ἐγὼ γὰρ μέμνημαι.

ΣΩ. Εἰπέ δὴ μοι ἂ λέγει Νέστωρ Ἀντιλόχῳ τῷ υἱεῖ, 5
παραινῶν εὐλαβηθῆναι περὶ τὴν καμπὴν ἐν τῇ ἵπποδρομίᾳ
τῇ ἐπὶ Πατρόκλῳ.

ΙΩΝ. Κλινθῆναι δέ, φησί, καὶ αὐτὸς ἐνξέστω ἐνὶ δίφρῳ

ἥκ' ἐπ' ἀριστερὰ τοῖν· ἀτὰρ τὸν δεξιὸν ἵππον b

κένσαι ὁμοκλήσας, εἴξαι τέ οἱ ἡνία χερσίν.

ἐν νύσῃ δέ τοι ἵππος ἀριστερὸς ἐγχαριμψθήτω,

ὥς ἂν τοι πλήμνη γε δοάσσεται ἄκρον ἰκέσθαι

κύκλου ποιητοῖο· λίθου δ' ἀλέασθαι ἐπαυρεῖν. 5

ΣΩ. Ἀρκεῖ. ταῦτα δὴ, ὦ Ἴων, τὰ ἔπη εἴτε ὀρθῶς λέγει c
Ὅμηρος εἴτε μή, πότερος ἂν γνοίῃ ἄμεινον, ἱατρὸς ἢ ἡνίο-
χος;—ΙΩΝ. Ἡνίοχος δήπου.—ΣΩ. Πότερον ὅτι τέχνην

ταύτην ἔχει ἢ κατ' ἄλλο τι;—ΙΩΝ. Οὐκ, ἀλλ' ὅτι τέχνην.

—ΣΩ. Οὐκοῦν ἐκάστη τῶν τεχνῶν ἀποδέδοται τι ὑπὸ τοῦ 5

θεοῦ ἔργον οἷα τε εἶναι γινώσκειν; οὐ γάρ που ἂ κυβερνη-

τικῇ γινώσκομεν, γνωσόμεθα καὶ ἱατρικῇ.—ΙΩΝ. Οὐ δήτα.

—ΣΩ. Οὐδέ γε ἂ ἱατρικῇ, ταῦτα καὶ τεκτονικῇ.—ΙΩΝ.

e 1 λέγει T W : εὖ λέγει F e 2 λέγεις Cornarius : λέγει T W F
a 1 πολλαχοῦ ὁμηρος T W : ὁμηρος πολλαχοῦ F a 2 ἡνιοχείας ex
ἡνιοχίας T F a 8 αὐτὸς δὲ κλινθῆναι libri Homerici ἐνξέστω
T W F : ἐνπλέκτω S cum libris Homericis (ἐνξέστω Xen. Symp. iv. 6
qui mox ἐπὶ δίφρῳ) b 2 τε T W : δὲ F b 4 ἂν F et suprascr.
W (et sic libri Homeric) : μή T W c 1 ἀρκεῖ. ταῦτα δὴ T W :
ἀρκεῖ δὴ ταῦτα F c 6 που T W : δήπου F

d Οὐ δῆτα.—ΣΩ. Οὐκοῦν οὕτω καὶ κατὰ πασῶν τῶν τεχνῶν,
 ἃ τῇ ἐτέρᾳ τέχνῃ γινώσκουμεν, οὐ γνωσόμεθα τῇ ἐτέρᾳ;
 τόδε δέ μοι πρότερον τούτου ἀπόκριναι· τὴν μὲν ἐτέραν φῆς
 εἶναι τινα τέχνην, τὴν δ' ἐτέραν;—ΙΩΝ. Ναί.—ΣΩ. Ἄρα
 5 ὥσπερ ἐγὼ τεκμαιρόμενος, ὅταν ἡ μὲν ἐτέρων πραγμάτων ἢ
 ἐπιστήμη, ἡ δ' ἐτέρων, οὕτω καλῶ τὴν μὲν ἄλλην, τὴν δὲ ἄλλην
 e τέχνην, οὕτω καὶ σύ;—ΙΩΝ. Ναί.—ΣΩ. Εἰ γάρ που τῶν
 αὐτῶν πραγμάτων ἐπιστήμη εἴη τις, τί ἂν τὴν μὲν ἐτέραν
 φαῖμεν εἶναι, τὴν δ' ἐτέραν, ὅποτε γε ταῦτα εἴη εἰδέναι ἀπ'
 ἀμφοτέρων; ὥσπερ ἐγὼ τε γινώσκω ὅτι πέντε εἰσὶν οὗτοι
 5 οἱ δάκτυλοι, καὶ σύ, ὥσπερ ἐγώ, περὶ τούτων ταῦτα γινώ-
 σκεις· καὶ εἴ σε ἐγὼ ἐροίμην εἰ τῇ αὐτῇ τέχνῃ γινώσκουμεν
 τῇ ἀριθμητικῇ τὰ αὐτὰ ἐγώ τε καὶ σύ ἢ ἄλλῃ, φαίης ἂν
 δήπου τῇ αὐτῇ.—ΙΩΝ. Ναί.

538 ΣΩ. Ὁ τοίνυν ἄρτι ἔμελλον ἐρήσασθαί σε, νυνὶ εἰπέ, εἰ
 κατὰ πασῶν τῶν τεχνῶν οὕτω σοι δοκεῖ, τῇ μὲν αὐτῇ τέχνῃ
 τὰ αὐτὰ ἀναγκαῖον εἶναι γινώσκειν, τῇ δ' ἐτέρᾳ μὴ τὰ αὐτά,
 ἀλλ' εἴπερ ἄλλη ἐστίν, ἀναγκαῖον καὶ ἕτερα γινώσκειν.—
 5 ΙΩΝ. Οὕτω μοι δοκεῖ, ὦ Σώκратες.—ΣΩ. Οὐκοῦν ὅστις ἂν
 μὴ ἔχῃ τινὰ τέχνην, ταύτης τῆς τέχνης τὰ λεγόμενα ἢ
 πραττόμενα καλῶς γινώσκειν οὐχ οἷός τ' ἐσται;—ΙΩΝ.
 b Ἀληθῆ λέγεις.—ΣΩ. Πότερον οὖν περὶ τῶν ἐπῶν ὧν εἶπες,
 εἴτε καλῶς λέγει Ὅμηρος εἴτε μή, σὺ κάλλιον γνώσῃ ἢ
 ἡνίοχος;—ΙΩΝ. Ἡνίοχος.—ΣΩ. Ῥαψῳδὸς γάρ που εἰ ἄλλ'
 οὐχ ἡνίοχος.—ΙΩΝ. Ναί.—ΣΩ. Ἡ δὲ ῥαψωδικὴ τέχνη
 5 ἐτέρα ἐστὶ τῆς ἡνιοχικῆς;—ΙΩΝ. Ναί.—ΣΩ. Εἰ ἄρα ἐτέρα,
 περὶ ἐτέρων καὶ ἐπιστήμη πραγμάτων ἐστίν.—ΙΩΝ. Ναί.

ΣΩ. Τί δὲ δὴ ὅταν Ὅμηρος λέγῃ ὥς τετρωμένῳ τῷ
 Μαχάονι Ἑκαμήδῃ ἢ Νέστορος παλλακὴ κυκεῶνα πίνειν
 c δίδωσι; καὶ λέγει πως οὕτως—

d i καὶ κατὰ TW: καὶ τὰ F e 4 ἐγὼ τε TW: ἐγωγε F
 b 6 καὶ ἐπιστήμη πραγμάτων WF: πραγμάτων καὶ ἐπιστήμη T: καὶ
 πραγμάτων ἐπιστήμη signis transpositionis additis in TF b 7 δὴ
 TWf: om. F b 8 ἐκαμήδῃ ἢ TWf: ἔκαμη δὴ ἡν F πίνειν
 TW: πιεῖν F

οἶνω πραμνείῳ, φησίν, ἐπὶ δ' αἶγειον κυῆ τυρὸν
κνήστι χαλκείῃ· παρὰ δὲ κρόμυον ποτῶ ὄψον·

ταῦτα εἶτε ὀρθῶς λέγει Ὅμηρος εἶτε μή, πότερον ἱατρικῆς
ἔστι διαγινῶναι καλῶς ἢ ῥαψωδικῆς;

5

ΙΩΝ. Ἱατρικῆς.

ΣΩ. Τί δέ, ὅταν λέγῃ Ὅμηρος—

ἢ δὲ μολυβδαίνῃ ἱκέλη ἐς βυσσὸν ἵκανεν,
ἢ τε κατ' ἀγραύλοιο βοδὸς κέρας ἐμμεμανία
ἔρχεται ὠμηστῆσι μετ' ἰχθύσι πῆμα φέρουσα·

d

ταῦτα πότερον φῶμεν ἀλιευτικῆς εἶναι τέχνης μᾶλλον κρίναι
ἢ ῥαψωδικῆς, ἅττα λέγει καὶ εἶτε καλῶς εἶτε μή;

5

ΙΩΝ. Δήλον δὴ, ὦ Σώκρατες, ὅτι ἀλιευτικῆς.

ΣΩ. Σκέψαι δὴ, σοῦ ἐρομένου, εἰ ἔροίό με· “Ἐπειδὴ
τοῖνυν, ὦ Σώκρατες, τούτων τῶν τεχνῶν ἐν Ὀμήρῳ εὐρίσκεαι
ἂ προσήκει ἐκάστη διακρίνειν, ἴθι μοι ἔξευρε καὶ τὰ τοῦ
μάντεώς τε καὶ μαντικῆς, ποῖα ἐστὶν ἂ προσήκει αὐτῶ οἶψ
τ' εἶναι διαγιγνώσκειν, εἶτε εὖ εἶτε κακῶς πεποίηται” —
σκέψαι ὥς ῥαδίως τε καὶ ἀληθῆ ἐγὼ σοι ἀποκρινοῦμαι.
πολλαχοῦ μὲν γὰρ καὶ ἐν Ὀδυσσεΐᾳ λέγει, οἶον καὶ ἂ ὁ
τῶν Μελαμποδιδῶν λέγει μάντις πρὸς τοὺς μνηστῆρας,
Θεοκλύμενος—

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δαιμόνιοι, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων
εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γυνία,
οἰμωγὴ δὲ δέδηκε, δεδάκρυνται δὲ παρειαί·

c3 κνήστι F: κνήστει W et ex κνήστη fecit T παρὰ . . . ὄψον]
ἐπὶ δ' ἄλφιτα λευκὰ πάλυνε libri Homericī c4 prius εἶτε T F:
εἴπερ W d1 βυσσὸν F (et sic libri Homericī): βύσσον T: πυθμέν'
W et in marg. t ἵκανεν] ὄρουσεν libri Homericī d2 ἐμμεμανία
v. 1. in Homeri A: ἐμβεβανία libri Homericī d3 μετ'] ἐπ'
libri Homericī πῆμα T W f et sic εἶναι τῶν κατὰ πόλεις: κῆρα F
et sic libri Homericī e6 ἂ ὁ W f t: ὁ T e7 μελαμπο-
διδῶν T² W: μελαμποδιδῶν F: μελαμποδῶν T f a1 δαιμόνιοι] ἂ
δειλοί libri Homericī ὑμέων T F: ὑμῶν W a2 γυνία] γούνα
libri Homericī a3 δέδηκε W: δέ δὴ (ἐδεδάκρυνται) F: δέδηαι T
post παρειαί in libris Homericis hic versus αἵματι δ' ἐρράδαται τοῖχοι
καλαί τε μεσόδμαι

εἰδῶλων τε πλέον πρόθυρον, πλείη δὲ καὶ αὐλή
 5 ἱεμένων ἔρεβόσδε ὑπὸ ζόφον· ἥελιος δὲ
 b οὐρανοῦ ἔξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλὺς·
 πολλαχοῦ δὲ καὶ ἐν Ἰλιάδι, οἶον καὶ ἐπὶ τειχομαχίᾳ· λέγει
 γὰρ καὶ ἐνταῦθα—

ὄρνις γάρ σφιν ἐπῆλθε περησέμεναι μεμαῶσιν,
 5 αἰετὸς ὑψιπέτης, ἐπ' ἀριστερὰ λαὸν ἔέργων,
 c φοινήεντα δράκοντα φέρων οὐνύχεσσι πέλωρον,
 ζῶν, ἔτ' ἀσπαίρουτα· καὶ οὐπω λήθετο χάρμης.
 κόψε γὰρ αὐτὸν ἔχοντα κατὰ στήθος παρὰ δειρὴν
 ἰδνωθεὶς ὀπίσω, ὃ δ' ἀπὸ ἔθην ἦκε χαμᾶζε
 5 ἀλγήσας ὀδύνῃσι, μέσφ δ' ἐνὶ κάββαλ' ὀμίλῃ·
 d αὐτὸς δὲ κλάγξας πέτετο πνοιῇς ἀνέμοιο.

ταῦτα φήσω καὶ τὰ τοιαῦτα τῷ μάντει προσήκειν καὶ σκο-
 πεῖν καὶ κρίνειν.

ΙΩΝ. Ἀληθῇ γε σὺ λέγων, ᾧ Σώκρατες.

5 ΣΩ. Καὶ σύ γε, ᾧ Ἴων, ἀληθῇ ταῦτα λέγεις. ἔθι δὴ καὶ
 σὺ ἐμοί, ὥσπερ ἐγὼ σοὶ ἐξέλεξα καὶ ἐξ Ὀδυσσεΐας καὶ ἐξ
 Ἰλιάδος ὅποια τοῦ μάντεώς ἐστι καὶ ὅποια τοῦ ἱατροῦ καὶ
 e ὅποια τοῦ ἀλκίως, οὕτω καὶ σὺ ἐμοὶ ἔκλεξον, ἐπειδὴ καὶ
 ἐμπειρότερος εἰ ἐμοῦ τῶν Ὀμήρου, ὅποια τοῦ ῥαψωδοῦ ἐστιν,
 ᾧ Ἴων, καὶ τῆς τέχνης τῆς ῥαψωδικῆς, ἃ τῷ ῥαψωδῷ προσ-
 ῆκει καὶ σκοπεῖσθαι καὶ διακρίνειν παρὰ τοὺς ἄλλους
 5 ἀνθρώπους.

ΙΩΝ. Ἐγὼ μὲν φημι, ᾧ Σώκρατες, ἅπαντα.

ΣΩ. Οὐ σύ γε φῆς, ᾧ Ἴων, ἅπαντα· ἢ οὕτως ἐπιλήσμων
 εἶ; καίτοι οὐκ ἂν πρέποι γε ἐπιλήσμονα εἶναι ῥαψωδὸν
 ἄνδρα.

540 ΙΩΝ. Τί δὲ δὴ ἐπιλανθάνομαι;

b 2 prius καὶ T W f: om. F c 4 ὀπίσω W F: ὀπίσω T c 5 ἐνὶ
 κάμβαλ' F (sed μ in β mutavit f): ἐνκάμβαλ' W: ἐγκαββαλλ' T (sed λ
 alterum puncto del.) T d 1 πέτετο libri Homericī: πέτατο W
 (sed suprascr. ἐπα): πέτητο F: ἔπετο T f d 4 γε T F: om. W
 e 7 φῆς Baiter: ἔφης T W F ἅπαντα T W f: οὐ πάντα F

ΣΩ. Οὐ μέμνησαι ὅτι ἔφησθα τὴν ῥαψωδικὴν τέχνην
 ἑτέραν εἶναι τῆς ἡνιοχικῆς;—ΙΩΝ. Μέμνημαι.—ΣΩ. Οὐκ-
 οὔν καὶ ἑτέραν οὔσαν ἕτερα γνώσεσθαι ὠμολόγεις;—ΙΩΝ.
 Ναί.—ΣΩ. Οὐκ ἄρα πάντα γε γινώσεται ἡ ῥαψωδικὴ κατὰ 5
 τὸν σὸν λόγον οὐδὲ ὁ ῥαψωδός.—ΙΩΝ. Πλὴν γε ἴσως τὰ
 τοιαῦτα, ὦ Σώκρατες.

ΣΩ. Τὰ τοιαῦτα δὲ λέγεις πλὴν τὰ τῶν ἄλλων τεχνῶν b
 σχεδόν τι· ἀλλὰ ποῖα δὴ γινώσεται, ἐπειδὴ οὐχ ἅπαντα;

ΙΩΝ. Ἄ πρόπει, οἶμαι ἔγωγε, ἀνδρὶ εἰπεῖν καὶ ὅποια
 γυναικί, καὶ ὅποια δούλῳ καὶ ὅποια ἐλευθέρῳ, καὶ ὅποια
 ἀρχομένῳ καὶ ὅποια ἄρχοντι. 5

ΣΩ. Ἄρα ὅποια ἄρχοντι, λέγεις, ἐν θαλάττῃ χειμαζομένου
 πλοίου πρόπει εἰπεῖν, ὁ ῥαψωδὸς γινώσεται κάλλιον ἢ ὁ
 κυβερνήτης;—ΙΩΝ. Οὐκ, ἀλλὰ ὁ κυβερνήτης τοῦτό γε.—
 ΣΩ. Ἄλλ' ὅποια ἄρχοντι κάμνοντος πρόπει εἰπεῖν, ὁ c
 ῥαψωδὸς γινώσεται κάλλιον ἢ ὁ ἱατρός;—ΙΩΝ. Οὐδὲ
 τοῦτο.—ΣΩ. Ἄλλ' οἷα δούλῳ πρόπει, λέγεις;—ΙΩΝ.
 Ναί.—ΣΩ. Οἷον βουκόλῳ λέγεις δούλῳ ἃ πρόπει εἰπεῖν
 ἀγριαίνουσῶν βοῶν παραμυθουμένῳ, ὁ ῥαψωδὸς γινώσεται 5
 ἀλλ' οὐχ ὁ βουκόλος;—ΙΩΝ. Οὐ δῆτα.—ΣΩ. Ἄλλ' οἷα
 γυναικὶ πρόποντά ἐστιν εἰπεῖν ταλασιουργῷ περὶ ἐρίων
 ἐργασίας;—ΙΩΝ. Οὐ.—ΣΩ. Ἄλλ' οἷα ἀνδρὶ πρόπει εἰπεῖν d
 γινώσεται στρατηγῷ στρατιώταις παραωοῦντι;—ΙΩΝ. Ναί,
 τὰ τοιαῦτα γινώσεται ὁ ῥαψωδός.

ΣΩ. Τί δέ; ἡ ῥαψωδικὴ τέχνη στρατηγική ἐστιν;

ΙΩΝ. Γνοίην γοῦν ἂν ἔγωγε οἷα στρατηγὸν πρόπει εἰπεῖν. 5

ΣΩ. Ἴσως γὰρ εἶ καὶ στρατηγικός, ὦ Ἴων. καὶ γὰρ εἰ
 ἐτύγχανες ἵππικὸς ὦν ἄμα καὶ κιθαριστικός, ἔγνωσ ἂν ἵππους
 εἶ καὶ κακῶς ἵππαζομένους· ἀλλ' εἰ σ' ἐγὼ ἠρόμην· “Ποτέρῃ e
 δὴ τέχνῃ, ὦ Ἴων, γινώσκεις τοὺς εἶ ἵππαζομένους ἵππους;

b8 ἀλλὰ ὁ W: ἄλλο F: ἀλλὰ καὶ ὁ T et in marg. f c1 κάμνοντος
 F: κάμνοντι TWf d2 ναί scr. recc.: νή TW F d5 ἂν
 Sydenham: ἄρ' W: ἄρ' T: om. F ἔγωγε F: ἐγὼ TW d6 ὦ
 F: om. TW e1 ἠρόμην TW (scd ἡ in ras. T): ἐροίμην F

ἢ ἱππεὺς εἶ ἢ ἡ κιθαριστής;” τί ἄν μοι ἀπεκρίνω;—ΙΩΝ.
 Ἐἰ ἱππεύς, ἔγωγ’ ἄν.—ΣΩ. Οὐκοῦν εἰ καὶ τοὺς εὖ κιθαρί-
 5 ζοντας διεγίνωσκεις, ὠμολόγεις ἄν, ἡ κιθαριστής εἶ, ταύτη
 διαγινώσκειν, ἀλλ’ οὐχ ἡ ἱππεύς.—ΙΩΝ. Ναί.—ΣΩ.
 Ἐπειδὴ δὲ τὰ στρατιωτικὰ γινώσκεις, πότερον ἡ στρατη-
 γικὸς εἶ γινώσκεις ἢ ἡ ῥαψωδὸς ἀγαθός;—ΙΩΝ. Οὐδὲν
 ἔμοιγε δοκεῖ διαφέρειν.

- 541 ΣΩ. Πῶς; οὐδὲν λέγεις διαφέρειν; μίαν λέγεις τέχνην
 εἶναι τὴν ῥαψωδικὴν καὶ τὴν στρατηγικὴν ἢ δύο;—ΙΩΝ. Μία
 ἔμοιγε δοκεῖ.—ΣΩ. Ὅστις ἄρα ἀγαθὸς ῥαψωδὸς ἐστίν, οὗτος
 καὶ ἀγαθὸς στρατηγὸς τυγχάνει ὦν;—ΙΩΝ. Μάλιστα, ὦ Σώ-
 5 κρατες.—ΣΩ. Οὐκοῦν καὶ ὅστις ἀγαθὸς στρατηγὸς τυγχάνει
 ὦν, ἀγαθὸς καὶ ῥαψωδὸς ἐστίν.—ΙΩΝ. Οὐκ αὖ μοι δοκεῖ
 τοῦτο.—ΣΩ. Ἄλλ’ ἐκεῖνο μὴν δοκεῖ σοι, ὅστις γε ἀγαθὸς
 b ῥαψωδός, καὶ στρατηγὸς ἀγαθὸς εἶναι;—ΙΩΝ. Πάννυ γε.—
 ΣΩ. Οὐκοῦν σὺ τῶν Ἑλλήνων ἄριστος ῥαψωδὸς εἶ;—ΙΩΝ.
 Πολύ γε, ὦ Σώκρατες.—ΣΩ. Ἡ καὶ στρατηγός, ὦ Ἴων, τῶν
 Ἑλλήνων ἄριστος εἶ;—ΙΩΝ. Εὖ ἴσθι, ὦ Σώκρατες· καὶ
 5 ταῦτά γε ἐκ τῶν Ὀμήρου μαθών.

ΣΩ. Τί δὴ ποτ’ οὖν πρὸς τῶν θεῶν, ὦ Ἴων, ἀμφοτέρα
 ἄριστος ὦν τῶν Ἑλλήνων, καὶ στρατηγὸς καὶ ῥαψωδός,
 ῥαψωδεῖς μὲν περιῶν τοῖς Ἑλλησι, στρατηγεῖς δ’ οὐ; ἢ
 c ῥαψωδοῦ μὲν δοκεῖ σοι χρυσῷ στεφάνῳ ἐστεφανωμένου
 πολλὴ χρεία εἶναι τοῖς Ἑλλησι, στρατηγοῦ δὲ οὐδεμία;

·ΙΩΝ. Ἡ μὲν γὰρ ἡμετέρα, ὦ Σώκρατες, πόλις ἄρχεται
 ὑπὸ ὑμῶν καὶ στρατηγεῖται καὶ οὐδὲν δέχεται στρατηγοῦ, ἡ δὲ
 5 ἡμετέρα καὶ ἡ Λακεδαιμονίων οὐκ ἄν με ἔλοιτο στρατηγόν·
 αὐτοὶ γὰρ οἴεσθε ἱκανοὶ εἶναι.

ΣΩ. ὦ βέλτιστε Ἴων, Ἀπολλόδωρον οὐ γινώσκεις τὸν
 Κυζικηνόν;

ε3 ἀπεκρίνω F: ἀπεκρίνου TW ε7 τὰ TF: om. W
 ε8 ἀγαθός secl. Schanz ε9 ἔμοιγε TW: ἔμοι F α7 μὴν
 F: μὲν TW σοι TW: σοι εἶναι F γε TW: τε F
 b7 στρατηγὸς TW: στρατηγὸς ὦν F

ΙΩΝ. Ποῖον τοῦτον;

ΣΩ. Ὅν Ἀθηναῖοι πολλάκις ἑαυτῶν στρατηγὸν ῥήρηνται 10
 ξένον ὄντα· καὶ Φανοσθένη τὸν Ἀνδριον καὶ Ἡρακλείδην τὸν d
 Κλαζομένιον, οὓς ἦδε ἡ πόλις ξένους ὄντας, ἐνδειξαμένους
 ὅτι ἄξιοι λόγου εἰσί, καὶ εἰς στρατηγίας καὶ εἰς τὰς ἄλλας
 ἀρχὰς ἄγει· Ἴωνα δ' ἄρα τὸν Ἐφέσιον οὐχ αἰρήσεται
 στρατηγὸν καὶ τιμήσει, ἂν δοκῇ ἄξιος λόγου εἶναι; τί δέ; 5
 οὐκ Ἀθηναῖοι μὲν ἔστε οἱ Ἐφέσιοι τὸ ἀρχαῖον, καὶ ἡ Ἐφεσος
 οὐδεμιᾶς ἐλαττων πόλεως; ἀλλὰ γὰρ σύ, ὦ Ἴων, εἰ μὲν ἀληθῆ e
 λέγεις ὥς τέχνη καὶ ἐπιστήμη οἷός τε εἶ Ὀμηρον ἐπαινεῖν,
 ἀδικεῖς, ὅστις ἐμοὶ ὑποσχόμενος ὥς πολλὰ καὶ καλὰ περὶ
 Ὀμήρου ἐπίστασαι καὶ φάσκων ἐπιδείξειν, ἐξαπατᾷς με καὶ
 πολλοῦ δεῖς ἐπιδεῖξαι, ὅς γε οὐδὲ ἅττα ἐστὶ ταῦτα περὶ 5
 ὧν δεινὸς εἶ ἐθέλεις εἰπεῖν, πάλαί ἐμοὶ λιπαροῦντος, ἀλλὰ
 ἀτεχνῶς ὥσπερ ὁ Πρωτεὺς παντοδαπὸς γίγνη στρεφόμενος
 ἄνω καὶ κάτω, ἕως τελευτῶν διαφυγῶν με στρατηγὸς ἀνεφά-
 νης, ἵνα μὴ ἐπιδείξῃς ὥς δεινὸς εἶ τὴν περὶ Ὀμήρου σοφίαν. 542
 εἰ μὲν οὖν τεχνικὸς ὢν, ὅπερ νυνδὴ ἔλεγον, περὶ Ὀμήρου
 ὑποσχόμενος ἐπιδείξειν ἐξαπατᾷς με, ἄδικος εἶ· εἰ δὲ μὴ
 τεχνικὸς εἶ, ἀλλὰ θεῖα μοῖρα κατεχόμενος ἐξ Ὀμήρου μηδὲν
 εἰδὼς πολλὰ καὶ καλὰ λέγεις περὶ τοῦ ποιητοῦ, ὥσπερ ἐγὼ 5
 εἶπον περὶ σοῦ, οὐδὲν ἀδικεῖς. ἐλοῦ οὖν πότερα βούλει
 νομίζεσθαι ὑπὸ ἡμῶν ἄδικος ἀνὴρ εἶναι ἢ θεῖος.

ΙΩΝ. Πολὺν διαφέρει, ὦ Σώκρατες· πολὺν γὰρ κάλλιον τὸ b
 θεῖον νομίζεσθαι.

ΣΩ. Τοῦτο τοίνυν τὸ κάλλιον ὑπάρχει σοι παρ' ἡμῖν, ὦ
 Ἴων, θεῖον εἶναι καὶ μὴ τεχνικὸν περὶ Ὀμήρου ἐπαινετήν.

ε 5 δεῖς scr. reccl.: δεῖ σ' T W: δ' εἰς F e 6 πάλαί T W:
 πολλὰ F b 1 σώκρατες T W: σώκρατες θεῖος F b 3 ὑπάρχει]
 ὑπάρξει Schanz ἡμῖν T F: ἡμῶν W

NOTES

St I.
530 a 1

τὸν Ἴωνα χαίρειν] Supply *κελεύω*. Cp. the Latin phrase *iubeo aliquem salvere*. In Terence, *And.* 532 *Simo* begins *Iubeo Chremetem*, but is cut short by *Chremes* with *o te ipsum quaerelam*. In *Adelph.* 460 the phrase is used in full—*salvere Hegionem plurimum iubeo*.

τὰ νῦν] The prefixing of the article to expressions of time is a habit of later Greek which we can see coming in during the life of Plato. We find τὰ νῦν in *Theaet.* 187 b. For τὰ νῦν, which is vaguer than the sing., cp. *Phlb.* 31 a, 63 c: *Laws* 625 a, b, 627 d (2), 629 a, 635 a, 638 b, 641 d, 653 a, d, 655 b, 656 d, 657 c, 660 e, 670 c, 672 a, 673 c, &c.

ἡμῖν ἐπιδημήκας] ‘are you visiting us?’ Lit. ‘are you in our country?’ Cp. *Prot.* 309 d ὦ τί λέγεις; *Πρωταγόρας ἐπιδημήκεν*;

ἦ] How does ἦ come to have the force of an interrogative? We may suppose it to be owing to the suppression of some clause with *πότερον*. Thus here the full sentence may be conceived to be *πότερον ἀλλοθεν ποθεν ἢ οἰκοθεν ἐξ Ἐφέσου*; But as the former alternative is thought to be unlikely, the speaker enunciates only the latter.

οἰκοθεν ἐξ Ἐφέσου] ‘from your home at Ephesus.’ Notice here a difference between Greek and English idiom. We think it sufficient to express motion with one word; the Greek expresses it with each. So in Lat., e.g. *Cic. pro Rosc. Am.* § 74 *indidem . . . America*.

οὐδαμῶς] Adverbial form of *οὐδαμός*, which is compounded of *οὐδέ* and an old word *άμός* = *εἰς*.

ἐξ Ἐπιδαύρου ἐκ τῶν Ἀσκληπειῶν] ‘from the festival of Asclepius at Epidaurus.’ Cp. above *οἰκοθεν ἐξ Ἐφέσου*. Τὰ Ἀσκληπίεια is the nom., with *ιερά* understood. Epidaurus, a city of Argolis, which faces Athens across the Saronic Gulf, was the chief seat of the worship of Aesculapius. In Homer Asclepius is not a god, but a man, whose two sons were Podalirius and Machaon (*Il.* ii. 731, 732).

μῶν] = *μη οὐν*. Like the Lat. *num* this particle anticipates a negative answer—‘You don’t mean to say that?’

- ῥαψῳδῶν] See Intro. 2-5.
- 7 μουσικῆς] A word for which we have no equivalent. If we say 'music', we lose the literary element, while, if we say 'literature', we lose the musical element. Render 'and in music and literature generally'.
- 8 τι ἡμῖν] There is something very patronizing about this. So again in ὅπως . . . νικῆσομεν in b, and in 532 d 3. The ἡμῖν is a good instance of the Ethic Dative, indicating the interest of the speaker in the thing spoken of. It falls under the more general head of the Dative of Interest. See Sonnenschein, Gk. Gr. Syntax 421-4. The τι here and in the next question has a deprecatory force, as the questioner is not sure of his ground.
- b 1 ἄθλων] Gen. pl. of ἄθλον. Cp. Phaedo 114 c καλὸν γὰρ τὸ ἄθλον καὶ ἡ ἐλπὶς μεγάλη.
- 2 ἄγε] A verb which has subsided into an interjection. The form would not necessarily be altered, if more than one person were being addressed.
- ὅπως . . . νικῆσομεν] 'Take care we win.' Supply some such word as ὅρα—'see how we shall win'. This form of expression is used once by Aristotle, namely, in Poet. 17 § 8 ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια, 'and take care that the episodes are appropriate.'
- 4 ἐὰν θεὸς θέλῃ] This pious formula, which is interspersed through Plato, Phaedo 69 d, 80 d, Hipp. Ma. 286 c (all with ἄν), Alc.¹ 127 e ἂν θεὸς θέλῃ, becomes frequent in the Laws, e.g. 632 e ἂν θεὸς ἐθέλῃ, 688 e ἔσται ταῦτα, ἐὰν θεὸς ἐθέλῃ, 739 e, 752 a ἔσται ταῦτ', ἂν θεὸς ἐθέλῃ. See the use of such language inculcated in Alc.¹ 135 d.
- 5 καὶ μὴν] 'and indeed.' Often used, as here, to introduce something fresh, a new person in a play or a new topic of discourse. Μὴν is a longer form of μέν as δὴ is of δέ. For καὶ μὴν cp. d 6, 9.
- 6 τῆς τέχνης] Gen. of Cause. See Sonnenschein, Synt. 412 (a).
- 7 πρέπον . . . εἶναι] Analytical form for πρέπειν. Cp. 540 c 7 πρέποντά ἐστιν. In the Laws Plato uses πρέπον ἐστί almost to the exclusion of πρέπει. In 670 d we have πρέπον by itself by ellipse of ἐστί. In 665 d we have πρέπον ἂν εἴη.
- καλλίστοις] If the dat. is right, it must be due to a subconscious feeling of ὑμῶν . . . τῇ τέχνῃ being equivalent to ἡμῖν. Translate 'for the fact that it is always becoming to your art (i.e. to artists like you) that your persons should be adorned and that you should present as handsome an appearance as possible, and that at the same time it is necessary', &c.
- 8 ἐν . . . διατρίβειν] For the construction with ἐν cp. Phaedo 63 e ἐν φιλοσοφίᾳ διατρίβας τὸν βίον: Rep. 561 d ἐν φιλοσοφίᾳ διατρίβων 604 c: Theaet. 172 c, 173 c: Laws 625 c.
- 10 διάνοιαν] The thought or meaning, as opposed to the form of

expression. See Arist. Poet. 6 §§ 7, 9, 25 διάνοια δὲ ἐν οἷς ἀπο-
δεικνύουσι τί ὥς ἔστιν ἢ ὥς οὐκ ἔστιν ἢ καθόλου τι ἀποφαίνονται.

μή μόνον] μή because ἐκμανθάνειν has to be supplied. See C 1
Sonnenschein, Syntax 592 (5).

τὰ ἔπη] This may mean (1) the verses, (2) the words, (3) the
poems. Here it covers everything except the sense.

ζηλωτόν ἐστιν] 'is a thing to envy.'

ἀγαθὸς ῥαψωδός] Take ῥαψωδός as subj., ἀγαθός as pred. 2

ἐρμηνεία] The rhapsode is here the interpreter of the meaning of 3
the poet, as in 534 e 4 the poets themselves are interpreters of the
gods. Aristotle's treatise περὶ Ἑρμηνείας or de Interpretatione is on
the Logic of the Proposition.

ζηλοῦσθαι] For the pass. cp. Phdr. 232 a. 6

τῆς τέχνης] Partitive genitive. 'This is the point in my art 8
which has given me most trouble.'

κάλλιστα ἀνθρώπων] ἀνθρώπων is again a partitive genitive, 'best
among men,' though it is tempting to class it with the Genitive of
Comparison, 'better than all other men.' Cp. 533 c 5.

ὥς] Here = ὥστε, as in Hdt. i. 163, ii. 135. So at least syntax 9
requires. But it is possible that in Plato's mind ὥς here meant 'in
a way that', in which case the sentence should really end at ἔσχεν
εἰπεῖν, and the rest is added by Binary Structure, which means that
Plato is sometimes not quite sure where his sentence ends.

Μητροδωρος] Metrodorus of Lampsacus took up from Anaxa-
goras the idea of an allegorical meaning in Homer and carried it
further, extending it from ethics to physics. Diog. Laert. ii. § 11.

Στησίμβροτος] Mentioned in Xen. Conv. 3 § 6 along with d 1
Anaximander as a teacher of the allegorical meaning of Homer. He
lived in the time of Pericles.

Γλαύκων] There is a Glaucon of Teos mentioned by Aristotle in
Rhet. iii. 1 § 3, who would seem to have been a famous rhapsode.
A writer of the same name is quoted in Poet. 25 § 24.

ἔσχεν εἰπεῖν] 'had . . . to say.' Cp. Lat. *habeo dicere*, e.g. Cic. 2
N. D. iii. § 93 *haec fere dicere habui*.

ἐπιδείξει] A word used of any show performance. Cp. Rep. 5
398 a αὐτός τε καὶ τὰ ποιήματα βουλόμενος ἐπιδείξασθαι: Xen. Mem.
ii. 1 § 21 ὕπερ δὴ καὶ πλείστοις ἐπιδείκνυται (of the choice of Heracles,
which was read as a show-piece by Prodicus). A course of lectures
is called an ἐπίδειξις in Crat. 384 b εἰ μὲν οὖν ἐγὼ ἤδη ἡκικήκη παρὰ
Προδίκου τὴν πεντηκοντάδραχμον ἐπιδείξιν κτλ.

Ὀμηριδῶν] It would appear from Strabo (xiv. p. 645) that the 7
Homeridae were a society in Chios claiming descent from Homer.
He speaks of them as mentioned by Pindar in Nem. ii. 2. In Phdr.
252 b, c certain verses are produced (made up no doubt by Plato

himself) as coming from 'the apocryphal poems' preserved by certain of the Homeridae. In Rep. 599 e it is said that even the Homeridae did not claim that Homer had been a great general. By Isocrates (Hel. Encom. 218 e) a story is told on the authority of some of the Homeridae of how Helen inspired Homer to write the Iliad. It is evident that the reason for existence of the Homeridae was the glorification of Homer. The words of Pindar would seem to identify them with the rhapsodes, but this passage is conclusive against that view.

ἄξιος] Notice that what refers to the subject of the principal verb is put into the nominative in Greek. οἶμαι ἄξιος εἶναι = *puto me dignum esse*.

8 στεφάνῳ στεφανωθῆναι] Cognate dative.

9 καὶ μὴν] These particles here seem to be an echo of their use by Ion in line 6, and to be suggestive of mockery.

ἔτι] 'another time.'

ποιήσομαι σχολήν] Cp. the similar polite way in which Socrates diverts a bore from expatiating on his pet subject in Euthph. 6 c ἀλλὰ ταῦτα μέν μοι εἰς αὐτοῖς ἐπὶ σχολῆς διηγῆσθαι. Below in 536 d 8 Socrates again civilly baulks Ion in his eagerness for display.

531 a 1 τосόνδε] ὅδε and its compounds are connected with the first person, οὗτος and its compounds with the second. Hence ὅδε is used of what follows (what I am going to say), οὗτος of what precedes (what you have just heard).

2 Ἀρχιλόχου] About B. C. 700. The fragments which we possess of him show him to have been a very vigorous writer. By some he was put second only to Homer. But he appears to have been a man of nasty temper. Horace, de Arte Poetica 79—

Archilochum proprio rabies armavit iambo.

5 περὶ οὗτου] 'anything about which.'

6 λέγοντον] Plato makes considerable use of the dual, and so did Atticists like Lucian. But it had died out of the popular language long before Lucian's time. It is not to be found in the LXX or in the N. T. Even in classical writers its use is seldom consistently kept up. Thus here we drop into λέγουσιν in b 1, though we return to the dual in b 5. The dual number is a relic of the time when savages counted—'one, two, many'.

7 ἐξηγήσαιο] Originally this word meant 'to lead the way'. From the sense of 'guide' it passed into that of 'expound'. It is the origin of our words 'exegesis' and 'exegetical', which are so much in use among clergymen.

8 ἤ] It is a nice question whether this ἤ is the alternative to ποτέρων or the ἤ of comparison after κάλλιον. In the former case the question will be—'I these matters then would you expound better what

Homer says or what Hesiod says?' In the latter it will be—'In these matters then will you expound what Homer says better than you would what Hesiod says?'

ὧν περί μῃ] 'the things (if any) about which.' b 1

εἴπερ περί κτλ.] This is put as the condition on which καὶ περί 7 κτλ. depends. But if Ion were a seer, at least if he were the ideal seer, he would have known equally all matters pertaining to seership, both those in which Homer and Hesiod agreed and those in which they differed.

δῆλον ὅτι] 'of course.' See Euthph. 7 a 4. 10

μὲν . . . δέ] This is one of the cases in which μὲν . . . δέ is best c 1 represented in English by 'though . . . yet'. Cp. 532 b 9 . . . c 2.

ὧν περ] In full περί τούτων περί ὧν περ. Cp. Euthph. 10 c 10. 3 The addition of περ to ὅς makes it more precise—'the very things about which'.

πολέμου] Cp. Hor. de Arte Poetica 73, 74: 4

res gestae regumque ducumque et tristia bella
quo scribi possent numero, monstravit Homerus.

κακῶν] e.g. Thersites and Dolon. 5

ἰδιωτῶν] A purely relative term, the meaning of which depends upon its correlative or contrary, which is here δημιουργῶν, 'professional men.' We may therefore here render by 'unprofessional'.

δημιουργῶν] What Homer understood by this term is shown by 6 Od. xvii. 383-5:

εἰ μὴ τῶν οἷ δημιουργοὶ ἔασιν,
μάντιν ἢ ἰητῆρα κακῶν ἢ τέκτονα δούρων,
ἢ καὶ θέσπιν ἀοιδόν.

In Od. xix. 135 we have an addition to the list—

κηρύκων, οἷ δημιουργοὶ ἔασιν.

ὥς ὁμιλοῦσι] Not necessary to the sense, but part of the fullness 7 of Plato's style. Cp. e 6, 7 τὸν ἄριστα λέγοντα γινώσεται ὅτι ἄριστα λέγει, 532 b 1.

τῶν οὐρανίων παθημάτων] 'the phenomena of the heavens.' Cp. Phaedo 96 c τὰ περί τὸν οὐρανὸν καὶ τὴν γῆν πάθη: Hipp. Ma. 285 c τὰ περί τὰ ἄστρα τε καὶ τὰ οὐράνια πάθη. We should probably understand this better, if we knew more about the views of Metrodorus of Lampsacus (see note on 530 c 9), who read physical philosophy into Homer. The recurrent descriptions of sunrise and sunset hardly seem adequate to account for the expression.

τῶν ἐν Ἀΐδου] The Νέκυια or eleventh book of the Odyssey. 8 γενέσεις] e.g. Il. xiv. 201:

ᾠκεανὸν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύν.

τὴν ποίησιν πεποίηκεν] Cognate accusative, 'made his making,' d 1 i. e. composed his poetry.

- 12 ὦ φίλη κεφαλῇ] The soul expresses itself through the face. Hence the head stands for the person. Cp. Gorg. 513 c: Phdr. 264 a Φαῖδρε, φίλη κεφαλῇ: Euthd. 293 e φίλης κεφαλῆς: Phdr. 234 d μετὰ σοῦ τῆς θείας κεφαλῆς. So frequently in the Tragedians with *κᾶρα*, e.g. Soph. Ant. 1:

ὦ κοινὸν αὐτάδελφον Ἰσμήνης κᾶρα.

Professor Murray has retained this classical idiom in his translation of Eur. Hipp. 1054—'so do I hate thine head'.

- 13 δῆπου] 'I suppose.' Cp. e 3.
 e 3 οὐκοῦν] When this word is thus accented the whole stress falls on the οῦν and the οὐκ need not, and sometimes cannot, be rendered.
 5 περὶ ὑγιεινῶν σιτίων ὁποῖά ἐστιν] 'about what kinds of food are wholesome.' The difference of idiom here between English and Greek should be noticed, as it is important in translating into Greek. In English the question is brought in earlier than in Greek. The Greek expression here is on a par with that in Eur. Hec. 986-8 *πρῶτον μὲν εἰπὲ παῖδ' . . . εἰ ζῇ*.
 6 ἕτερος . . . ἕτερος] Not ἄλλος . . . ἄλλος, because our attention is being confined to two cases.
 9 ἐν κεφαλαίῳ] Soph. 232 e: Symp. 186 c: Phdr. 267 d: Rep. 522 c: Tim. 52 d. Used here of the summary statement which results as conclusion from the Socratic Induction.
 10 ὥς] ὥς or ὅτι may equally well be used after λέγειν.
 532 a 1 ὅστις] Here the Indirect Interrogative, not the General Relative.
 3 οὕτως] 'it is as you say.' See note on 531 a 1.
 4 ναί] It is evident from Mt. v. 37 that ναί and οὐ were habitually used in Hellenistic Greek for 'yes' and 'no'. At the present day their places are taken by *μάλιστα* and *ὄχι*. See on 533 a 6.
 7 εὖ γε] εὖ has an affinity for γε (cp. Euthph. 7 a 11), but the combination is usually found in exclamations, as in Apol. 24 e εὖ γε νῆ τὴν Ἥραν λέγεις: Gorg. 494 c εὖ γε, ὦ βέλτιστε. Hence through the Comedians comes the Latin *euge*.
 καὶ ἀληθῆ λέγω] Cp. Euthph. 6 d 5 καὶ ἀληθῆ γε ἔλεγον.
 b 5 ὁμολογῇ] -ῇ, not -εῖ is now considered to be the classical form for the 2nd pers. sing. in the mid. and pass. voices. Exceptions are βούλει, οἶει, ὄφει. ἔσει is also used, though not to the exclusion of ἔσῃ.
 6 σχεδόν] In 534 d, 540 b σχεδόν τι is used. The omission of the τι has been noted as one of the marks of Plato's later style. See note on Euthph. 11 c 7.
 7 τὰ αὐτὰ ποιεῖν] 'write on the same subjects.'
 8 τί οὖν ποτε κτλ.] The abstract reasoning of Socrates here comes

into apparent conflict with the concrete experience of Ion, but not into real conflict, because the reasoning of Socrates is hypothetical, and the condition, εἴπερ τὸν εὖ λέγοντα γιγνώσκεις, is in Ion's case not fulfilled. It is not from knowledge, but from inspiration, that he understands about Homer.

οὔτε . . . τε] Two affirmative statements may be coupled by 9 τε . . . τε (εἰ . . . εἰ) and two negative by οὔτε . . . οὔτε (neque . . . neque), but it is often required to couple a negative with an affirmative statement, in which case we have οὔτε . . . τε (neque . . . et), the negative being always put first. Cp. Apol. 26 c : Crat. 384 a : Pol. 266 d : Prot. 361 e : Rep. 406 b, 566 d : Tim. 71 a : Critias 111 b : Min. 315 b : Laws 631 a, 655 e (οὔτε . . . οὔτε . . . τε).

συμβalέσθαι] This word might mean 'understand', as in Rep. C 1 398 c οὐκ οὐκ ἰκανῶς γε ἔχω ἐν τῷ παρόντι συμβalέσθαι ποῖα ἅπτα δεῖ ἡμᾶς λέγειν ὑποπτεύω μέντοι. But the meaning 'contribute' suits the context better. Cp. 533 a, c.

λόγου ἄξιον] 'worth mentioning.' A favourite phrase with Plato. Cp. its use without the negative preceding in 541 d.

ἀτεχνῶς] 'simply,' 'absolutely.' To be distinguished from 2 ἀτέχνως, 'unskilfully.' Cp. 534 d 8 : Euthph. 3 a 7.

νυστάζω] = dormito. Cp. 533 a : Apol. 31 a : Phdr. 259 a : Rep. 405 c νυστάζοντος δικαστοῦ : Laws 747 b.

ἐγρήγορα] 'I am awake.' The perf. denoting a state, not an act. 3 Cp. ἐστηκώς 535 d 5.

εὐπορῶ ὅτι λέγω] 'have plenty to say,' as opposed to being unable to contribute anything worth mentioning.

εἰκάσαι] One of the meanings of εἰκάζειν is 'to conjecture', as 5 opposed to having certain knowledge. Cp. Meno 98 b.

τὸ ὅλον] 'for there is an art of poetry, I suppose, as a whole. Is 9 there not?' Cp. e 4.

οὐκοῦν ἐπειδὴν κτλ.] We may paraphrase this sentence thus— d 1 'Then, if you take any other art whatever as a whole, will the same sort of question arise in all cases?'

τι] See note on 530 a 8.

ναὶ μὰ τὸν Δία] νῆ τὸν Δία is affirmative, μὰ τὸν Δία is nega- 4 tive; ναὶ μὰ τὸν Δία is affirmative again, and οὐ μὰ τὸν Δία negative.

ὕμῶν τῶν σοφῶν] Whether he liked it or not, Socrates had the 5 name of being wise. Cp. Apol. 23 a ὄνομα δὲ τοῦτο λέγεσθαι, σοφὸς εἶναι κτλ.

ῥαψῳδοὶ καὶ ὑποκριταί] See note on 536 a 1.

ἐγὼ . . . λέγω] Here the irony of Socrates would have overshot 8 itself, and he would be claiming for himself a superhuman excellence, were it not that he is speaking of mere veracity, telling

the truth as it appears to you, as is evident from the words that follow.

- e 1 οἶον εἰκὸς κτλ.] Lying, in Plato's view, is the privilege of the ruler and unbecoming in a private person. See Rep. 389 b, c.

περὶ τούτου οὖ] It is usual in Greek for a preposition to be omitted with the relative when it has just been employed with the antecedent.

- 2 ἡρόμην] This form is used by Plato as the aor. of ἐρωτᾶν.

θέασαι] A word used of the onlookers at some public spectacle, οἱ θεώμενοι.

ἰδιωτικόν] 'unprofessional.' See notes on 531 c 5, 6. The contempt of the professional for the lay mind issued at last in our word 'idiotic'.

παντὸς ἀνδρός] 'open to anybody.' Cp. the proverb—οὐ παντὸς ἀνδρὸς εἰς Κόρινθόν ἐσθ' ὁ πλοῦς.

- 4 τῷ λόγῳ] In thought, as opposed to fact. Plato's Republic is thus constructed. Rep. 369 c ἴθι δὴ, ἦν δ' ἐγώ, τῷ λόγῳ ἐξ ἀρχῆς ποιῶμεν πόλιν.

γραφικὴ γάρ κτλ.] 'Is there such a thing as the art of painting as a whole?'

- 6 γραφῆς] The classical form of the nom. pl., γραφεῖς being later. Cp. 534 e 4 ἐρμηνῆς.

φαῦλοι] Including bad and indifferent, because any product of the fine arts

si paulum summo decessit vergit ad imum.

- 8 Πολυγνώτου] A celebrated painter who came from Thasos to Athens, and was about contemporary with Euripides. Aristotle (Poet. 6 § 15) speaks of the amount of character which he contrived to put into his paintings. But he is also taken by the same writer (Poet. 2 § 2) as the type of the idealist. He painted the wonderful picture at Delphi inscribed :

γράψε Πολύγνωτος, Θάσιος γένος, Ἀγλαοφῶντος
υἱός, περθομένην Ἰλίου ἀκρόπολιν.

His brother Aristophon was also a great painter (Prot. 448 b).

- 9 γράφει] The ambiguity of this word is a record of the fact that writing arose out of hieroglyphic drawing. But γράφειν is seldom used in the way we use 'to write' in the sense of authorship. That was expressed by ποιεῖν, if the writing was in verse, and by συγγράφειν, if it was in prose.

533 a 1 ζωγράφων] ζωγράφος, 'one who draws from life,' is the regular word for a painter. Cp. Prot. 448 b.

- 2 ἐπιδεικνύη] 'exhibits.' See note on 530 d 5.

- 3 ἐπειδὴν δέ] 'quoties vero de Polygnoto vel quovis alio uno pictore sententiam declarare oportet.'

δοῦναι βούλει] δοῦναι is in the gen. by attraction to ἄλλου, which in its turn is governed by the περί. The logic of the sentence requires ἄλλου ὄντινα βούλει (λαβεῖν). When the attraction takes place the βούλει loses its construction, and is on its way to becoming a mere suffix, like the -vis in cuiusvis.

ἀποφάνασθαι γνώμην] Hence Aristotle's λόγος ἀποφαντικός for an indicative or declaratory sentence (De Interp. 4 § 3).

εὔπορεῖ ὅτι εἶπη] We need not look for any subtle meaning in 5 the slight change of expression from εὔπορῶ ὅτι λέγω in 532 c 3, 4. Cp. b 4 οὐκ ἔχων ὅτι εἶπη. But in 536 b 6, 8 ἀπορεῖς . . . εὔπορεῖς ὅτι λέγεις.

οὐ μὰ τὸν Δία] Comparing this with ναὶ μὰ τὸν Δία in 532 d 4, 6 we get the ναί and οὐ of Matt. v. 37 together with the something more which cometh of the Evil One. See note on 532 a 4.

Δαίδαλου τοῦ Μητίονος] A sculptor who already in Plato's time 7 was regarded as of dateless antiquity (Laws 677 d). The name of his father looks as though it had been invented as appropriate, like Δόλων, Εὐμήδεος υἱός (Il. x. 314). Cp. note on c 1 Φημίον. Daedalus was connected with Minos and Crete. See Euthph. 11 c 1 note.

Ἐπειοῦ] In Il. xxiii. 665 υἱὸς Πανοπῆος Ἐπειός figures as skilled b 1 in boxing. Further on in the same book, 838 foll., he fails ludicrously in putting the weight. In Od. viii. 493 he is spoken of as having made the wooden horse with the aid of Athena (cp. xi. 523). He is mentioned in Laws 796 a along with Amycus as an inventor of tricks of boxing. In Rep. 620 c his soul is re-incarnated as a woman who does fine work. Vergil (Aen. ii. 264) makes Epeius himself to be one of the heroes who was concealed in the wooden horse (*et ipse doli fabricator Epeos*). Some ancient wooden statues of Aphrodite and Hermes at Corinth were said by some people to be his work (Paus. ii. 19 § 6). According to Asius, Panopeus the father of Epeius was son of Phocus, the son of Aeacus, and was therefore one of the Aeacidae (Paus. ii. 29 § 4).

Θεοδώρου τοῦ Σαμίου] An artist of this name and country is mentioned by Herodotus (i. 51) as the reputed artificer of a silver bowl, which was among the votive offerings sent by Croesus to the Temple at Delphi; and again (iii. 41) a Theodorus of Samos, the son of Telecles, is spoken of as the maker of the emerald ring of Polycrates.

πέρι] This post-posed περί is elegantly added, since the preceding one has already had so much work to do.

πεποίηκεν] Instead of a specific term for the work of the 3 statuary, as γράφει in 532 e 9 of that of the painter, the generic term is here used.

5 τοῦτον] 'such an one as you mention.' *Neque istum vidi.*

6 καθαρίσει] What is called in Laws 669 e ψιλή καθαρίσις, as opposed to καθαροδία or singing to the cithara.

8 Ὀλύμπου] A mythical personage spoken of in Laws 677 d as one of the inventors of μουσική. It appears from Symp. 215 e that he learnt from Marsyas to play the flute.

Θαμύρου] The same who is called by Homer (Il. ii. 595) Θάμυρις, the Thracian bard who challenged the Muses:

αἱ δὲ χολωσάμενοι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν
θεσπεσίην ἀφέλοντο καὶ ἐκκέλαθον κιθαριστύν.

In Rep. 620 a the soul of Thamyras is made to choose the form of a nightingale. Laws 829 d μηδ' ἂν ἡδίων ἢ τῶν Θαμύρου τε καὶ Ὀρφέων ὕμνων.

C 1 Ὀρφέως] Also a Thracian bard, but unknown to Homer. Endless fables and a mass of spurious literature have collected round his name. See note on Apol. 41 a.

Φημίου] The minstrel in the Odyssey who was forced to entertain the suitors with his strains (Od. i. 154, xxii. 330, 331). Both his name and his patronymic look like deliberate inventions. Cp. note on 533 a 7. Notice the compliment to Ion in that he is compared only to the worthies of old.

2 οὐκ ἔχει συμβαλέσθαι κτλ.] 'and can contribute nothing as to his merits or demerits as a rhapsode.' See note on 532 c 1.

5 ἀλλ' ἐκεῖνο] The reasoning of Socrates still fails to convince Ion, because it seems to run counter to his own consciousness, from which there is no appeal.

7 ὄρα κτλ.] *vide quid sit hoc.* 'See what this means.' 'I do see,' replies Socrates.

9 ἔρχομαι . . . ἀποφανόμενος] 'I am going to show.' For this idiom, which resembles our own, cp. Euthph. 2 c ἔρχεται κατηγορήσων: Prot. 313 a ἔρχει ὑποθήσων. Ἀποφανόμενος here is a correction of Cobet for ἀποφαίνομενος, which hardly seems to be justified in the face of Phaedo 100 b ἔρχομαι [γὰρ] δὴ ἐπιχειρῶν σοι ἐπιδείξασθαι. In Plato there are two instances with the present as against three with the future participle, but other writers seem always to employ the future. Other verbs of going are used similarly. Rep. 562 c ὅπερ ἦα νῦν δὴ ἐρῶν: Hdt. v. 62 ἦα λέξων: Jos. B. J. i. 17 § 1 ἦει . . . ἀρπάσων: Luc. Quom. Hist. 39 εἴ τις ιστορίαν γράψων ἴοι.

d 1 ὅ] See note on 540 b 3.

ἔστι . . . ὄν] Here the analytic tendency, which is characteristic of Plato's later style, reaches its extreme limit when ἐστί itself is analysed into ἐστι . . . ὄν. 'For this is not (being) art in you, that you speak well about Homer.' The ἔστι is in reply to τοῦτο τί

ἔστιν. Stobaeus quotes the whole passage from ἔστι γὰρ τοῦτο down to φθέγγεται πρὸς ἡμᾶς in 534 d.

ὁ νυνδὲ λέγων] 'as I was saying just now.' 532 c 6. 2

τῇ λίθῳ] λίθος 'a stone' in the ordinary sense is masc., but when 3 used for a precious or peculiar stone it is fem.

Μαγνήτιν] The following lines are quoted by Suidas from the 4 Oeneus of Euripides :

τὰς βροτῶν
γνώμας σκοπῶν . . ὥστε Μαγνήτις λίθος
τὴν δόξαν ἔλκει καὶ μεθίστησιν πάλιν.

Lucretius also (vi. 906-9) uses the term 'magnet' for the lodestone, and gives his reason for so doing :

Quod superest, agere incipiam quo foedere fiat
naturae, lapis hic ut ferrum ducere possit,
quem Magneta vocant patrio de nomine Grai,
Magnetum quia fit patriis in finibus ortus.

There was a Heracleia in Asia Minor a little south of Magnesia in Caria. But there was a Magnesia also in Lydia near Mt. Sipylus, and a region of the same name in Thessaly. Pliny however (N. H. xxxvi. 127) states, on the authority of Nicander, that the stone was called after its discoverer. He was not a man of science, but a herdsman on Ida who found the nails of his boots sticking to the point of his crook. Pliny goes on to state (from Sotacus) that there were five kinds of magnet, of which that from Magnesia in Asia was the worst. Philo (i. 34) has a passage which is a reminiscence of this, beginning, Παραπλήσιον δὲ πάθος καὶ ἡ μαγνήτις ἐπιδείκνυται λίθος.

Ἡρακλείαν] It is so called by Plato himself in Tim. 80 c. Doubtless the name was given to it on account of its power of attraction. Pliny, N. H. xxxvi. 127 'sideritim ob id alio nomine vocant, quidam Heraclian; magnes appellatus est ab inventore, ut auctor est Nicander'. We are therefore spared the task of deciding from which of the many Heracleas it derived its name.

δύναμιν ἐντίθησι] Plato is here speaking popularly. In Tim. 80 c, 6 where he is concerned with physical science, he denies that there is any attractive power (δλκῆ) in the lodestone or in amber.

ταῦτέν] The neuter in Greek is either the pure stem, so far as it 7 can be, or else the object case. αὐτός by itself forms its neuter in the first way (αὐτό), but in crasis with the article it may do it in either way (ταυτό or ταυτόν). This is not meant for an historical statement (αὐτό is supposed to be for αὐτόδ), but for a description of the facts of the language in classical times.

ὄρμαθός] An expanded form of ὄρμος, and so from εἶρειν. e 1 Where ε is found in the penult of a verb, there is often o in

the noun corresponding to it. Take as a typical instance, λέγειν, λόγος. This passage of the Ion is imitated by Lucretius (vi. 910-16):

hunc homines lapidem mirantur; quippe catenam
saepe ex anellis reddit pendentibus ex se.
quinque etenim licet interdum pluresque videre
ordine demissos levibus iactarier auris,
unus ubi ex uno dependet sup̄ter adhaerens
ex alioque alius lapidis vim vinclaque noscit:
usque adeo permanenter vis pervolat eius.

σιδηρίων] 'bits of iron.' Like χρυσία and ἀργύρια, 'pieces of gold and silver.'

- 5 ἄλλων ἐνθουσιαζόντων] 'of others who catch the inspiration.'

οἱ τε τῶν ἐπῶν ποιηταί] A vague term for the early hexameter poetry of the Greeks. It includes Homer and Hesiod and their schools.

- 8 οἱ μελοποιοί] Apart from this context only used by Plato in Prot. 236 a. The lyric poets were those whose songs were meant to be accompanied by the lyre or cithara. Sappho, Alcaeus, and Anacreon may be taken as specimens.

Plato's sentences sometimes go round and round like a hurdy-gurdy in a way that makes one giddy. The one before us is a good example. 'For all the good epic poets utter all these fine poems, not from art, but under inspiration and possession, and the good lyric poets in like manner, even as those who are seized with Corybantic frenzy do not dance so long as they are in their senses, so also the lyric poets do not compose these beautiful melodies when they are in their senses, but when they have entered into the melody and the rhythm they start their revels and under possession, just as the Bacchae draw honey and milk from the rivers under possession, but not when they are in their right senses, so the soul of the lyric poets does this, as they themselves say.'

If we enclose in a parenthesis the words from ὥσπερ to μελοποιοί, it will be seen more clearly that the first μελοποιοί is the subject to ποιῶσιν. ὡσαύτως looks backwards (in like manner as the epic poets), not forwards to ὥσπερ. κατεχόμενοι is a good instance of *nominativus pendens* owing to a change of construction which throws the sentence out of gear (anacoluthon). Plato was going to say 'and under possession they drew honey and milk from the rivers'. This is said in substance in the words τῶν μελοποιῶν ἡ ψυχὴ τοῦτο ἐργάζεται.

οἱ κορυβαντιῶνες] 'those who desire to play the Corybant.' The Corybantes were priests of Cybele, whose rites were attended with wild music and dancing. Spectators were liable to catch

their frenzy. Cp. 536 c: Crito 54 d: Symp. 215 e: Laws 790 d: Lucian Nigr. 37.

δήπουθεν] Used by Plato only here and in Phlb. 62 e. The -θεν 534 a 7 adds nothing to the meaning of δήπου.

μελιρρύτων] Only here in Plato.

b 1

ναπῶν] 'mountain dells.' Cp. Laws 761 b τὰς ἐν τοῖς ὄρεσι νάπας ὅσαι κοίλαι.

μέλη . . . μέλιται] Plato is not above suspicion of a pun. Cp. 2 Apol. 25 c. For the metaphor of the bee cp. Ar. Av. 748-51: Hor. Carm. iv. 2. 27.

καὶ αὐτοὶ οὕτω πετόμενοι] The sentence was complete at αἱ μέλιται, but it is quite in Plato's manner thus to revert to the original subject; moreover a new point of comparison is introduced by the πετόμενοι, which leads on to κοῦφον γὰρ κτλ.

πρότερον . . . πρὶν] This redundant use of πρότερον is quite 4 common. Cp. 536 d 8: Apol. 36 c: Hipp. Ma. 291 c μὴ μέντοι πρότερόν γε πρὶν ἂν μοι εἴπῃς.

ἐνθεός . . . ἔκφρων] before the god comes in and the wit 5 goes out.

κτῆμα] 'possession,' indicating the preciousness of reason. 6

καί] 'or.' The alternative use of καί. Cp. Apol. 23 a. 7

χρησμοδεῖν] On the inspiration of soothsayers cp. Meno 99 c, d.

ἄτε] 'inasmuch as.' Cp. Meno 81 c.

καὶ καλά] The dropping in of these words, as though by an after- 8 thought, adds to their force.

θεία μοῖρα] 'by divine dispensation.' Cp. 535 a 4, 536 c 2, d 3, c 1 542 a 4: Meno 99 e: Arist. E. N. i. 9 § 1, where κατὰ τινα θείαν μοῖραν is opposed to διὰ τύχην as providence to chance. The expression θεία μοῖρα prefigures the Stoic identification of God and Fate.

διθυράμβους] The dithyramb was originally a song describing the 3 birth of Dionysus (Laws 700 b); 'in the course of time it developed into a special class of Greek Lyric poetry' (Seyffert).

ἐγκώμια] Praises of men as opposed to ὕμνοι in honour of the gods. Rep. 607 a ὕμνους θεοῖς καὶ ἐγκώμια τοῖς ἀγαθοῖς. These two were the only forms of poetry which were to find place in the ideal state. We have specimens of ἐγκώμια in Pindar's Epinikian Odes. On the distinction between ἔπαινος and ἐγκώμιον see Arist. E. N. i. 12 § 6.

ὑπορχήματα] Mahaffy says 'When the melic poem was accom- 4 panied with lively dancing it was called hyporcheme (ὑπόρχημα)'. The word is used here only by Plato.

ἱάμβους] As the name of a kind of poetry 'iambics' retained the

- 8 τοὺς πολλοὺς κτλ.] Verbs of 'doing good or evil to' take a double accusative. See Sonnenschein, Gk. Gr. Syntax 330*.
- e 2 βήματος] 'platform.'
κλάοντάς τε] 'weeping and looking scared at me and sympathetically dismayed,' according as the feelings of pity or fear are inspired into them by the recitation.
- 3 συνθαμβοῦντας] Only here in Plato.
- 5 γελάσομαι . . . κλαύσομαι] γελάσω and κλαύσω belong to late Greek.
- 6 ἀργύριον ἀπολλύς] Presumably he would have to pay expenses of some kind, and, if he did not attract a good audience might be a loser.
- 8 ὦν] For ἄ, but attracted into the case of δακτυλίαν. Cp. Apol. 29 b τῶν κακῶν ὦν οἶδα.
ὑπό] 'under the influence of.' Cp. 535 c 7: Apol. 17 a: Laws 695 b ὑπὸ μέθης.
Ἡρακλειώτιδος] = Ἡρακλείας. 533 d 4.
- 536 a 1 ραψωδὸς καὶ ὑποκριτής] Here the two characters are united in one person. In Rep. 373 b ραψωδοί, ὑποκριταί, χορευταί they appear to be distinguished, while in Rep. 395 a it is declared that the same persons cannot be good in both capacities. There is no real discrepancy. The word ὑποκριτής is usually employed with reference to the drama, but it plainly may be transferred to the rhapsodes, who in their recitation sometimes overdid gesticulation, as Aristotle (Poet. 26 § 6) tells us was the case with Sosistratus.
- 3 ἀνακρεμαννύς] In Plato only here and in Tim. 90 b. Translate 'making the power of one depend upon the other'.
- 5 χορευτῶν] 'choristers.' With the passage as a whole cp. Rep. 373 b πολλοὶ δὲ οἱ περὶ μουσικὴν, ποιηταί τε καὶ πούτων ὑπηρέται, ραψωδοί, ὑποκριταί, χορευταί.
διδασκάλων] Here = χοροδιδασκάλων, the persons whose business it was to train the chorus, which was originally done by the poet himself. Cp. Euthd. 276 b ὥσπερ ὑπὸ διδασκάλου χορός.
ὑποδιδασκάλων] Only here in Plato. Cic. Fam. ix. 18 § 4 'sella tibi erit in ludo tamquam hypodidascalo proxima'.
- ἐκ πλαγίου κτλ.] 'attached sideways to the rings that are suspended from the Muse.' The direct line of descent is Muse, poet, rhapsode or actor, audience.
- 6 ἐκκρεμαμένον] κρέμαμαι is the regular passive of κρεμάννυμι. ἐκκρέμασθαι is used once elsewhere by Plato, namely, Laws 732 e.
- 8 αὐτό] Used vaguely like our 'it' for the state of things in question. Cp. Euthph. 4 b: Crat. 386 b. The pl. αὐτά is also used in the same way.
κατέχεται] 'and of the state of things in question we use the

term "is possessed". A verb is the name of an action done or suffered, just as a noun is the name of a thing. Cp. Theact. 152 b τὸ δέ γε "φαίνεται" αἰσθάνεσθαι ἐστίν;

τὸ δέ κτλ.] 'whereas it is something very like.' For τὸ δέ meaning 'whereas' cp. Phaedo 87 c: Symp. 183 d, 198 d: Meno 97 c: Tim. 51 c: Laws 670 c. The same idiom is used also in the Aristotelian writings, e. g. E. E. vii. 2 § 31: M. M. ii. 10 § 6.

ἔχεται γάρ] 'for it is held.' We have to lose the play on words **b 1** in translation.

ἡρτημένοι εἰσὶ] ἡρτῆνται would have done here, like ἡρῆνται in 2 541 c 10. But Plato is fond of these analytic forms. Cp. Charm. 173 c εἰργασμένα εἶναι: Polit. 265 b διηρημένα ἐστί: Laws 699 e εἰσιν εἰρημένοι. Cp. Ar. Ran. 1113 ἐστρατευμένοι γάρ εἰσι.

Μουσαίου] Aristophanes in the Frogs (1032-3) sums up what 3 was known in his day of Orpheus and Musaeus:

Ὀρφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς.

Onomacritus was banished from Athens by Hipparchus for interpolating the oracles of Musaeus (Hdt. vii. 6). Musaeus is mentioned in the same breath with Bacis in Hdt. viii. 96. He was evidently a name round which oracular verses clustered, like Mother Shipton among ourselves.

ἄλλου του ποιητοῦ] The gen. depends upon the μέλος following. **6**

ἀπορεῖς ὅτι λέγῃς] The opposite of εὐπορεῖς ὅτι λέγῃς following. See note on 533 a 5.

κατοκωχῇ] In Plato only here and in Phdr. 245 a ἀπὸ Μουσῶν **c 2** κατοκωχῇ τε καὶ μανία. ὁκωχῇ is formed from ὀχῇ by the process which in the case of verbs is known as Attic Reduplication.

ὀξέως] Setting right the overstatement of μόνον. Cp. Sir Walter 3 Scott's lines:

Oh lovers' eyes are sharp to see,

And lovers' ears in hearing!

σχημάτων] 'figures' or 'gestures', referring to dancing. **5**

δι' ὅτι κτλ.] Explanatory of τούτου. 'The cause, for which you **d 1** ask me, of this, namely, why you, though you have plenty to say about Homer, have not so about the rest, is &c.' ὁ μ' ἐρωτᾷς carries us back to 533 c 4.

δεινὸς εἰ ἐπαινέτης] 'you are clever at appreciations of.' Cp. 3 542 b 4.

μὲν . . . μεντάν] Riddell, Digest of Idioms § 162 says—'Note, 4 that μέντοι is used, and not δέ, when particular emphasis has to be given to the opposition.' See notes on Apol. 38 d, Euthph. 12 c.

ὦν] = τούτων ᾧ. Cp. ὦν for ᾧ in 538 b 1. **e 1**

περὶ οὐδενὸς ὅτου οὐ] οὐδεὶς ὅστις οὐ(κ) becomes stereotyped as 3

= 'every one', and is then declined throughout. See note on Meno 70 c. Cp. Alc.¹ 103 b οὐδεὶς ὃς οὐχ ὑπερβληθείς : Soph. Aj. 725 οὔτις ἔσθ' ὃς οὐ : Hdt. vii. 145 οὐδαμῶν Ἑλληνικῶν τῶν οὐ πόλλον μέζω, 'far greater than any Hellenic power.'

4 τυγχάνεις οὐκ εἰδώς] 'you do not know.' τυγχάνειν is often a mere auxiliary verb in Greek. For its use with a perf. prtpc. cp. Phaedo 61 d τυγχάνω ἀκηκώς, 74 e τυχεῖν προειδότα (acc. masc.), 75 b τυχεῖν . . . εἰληφότας : Soph. 242 a ἀπειρηκώς ἐγὼ τυγχάνω : Phlb. 51 e τυγχάνει γεγονός : Rep. 328 c τεθυκώς γὰρ ἐτύχχανεν, 495 e συγκεκλασμένοι . . . τυγχάνουσιν : Tim. 19b πεπονθώς τυγχάνω, κατεσκευασμένα . . . τυγχάνει. The force of the verb is not the same in all cases. Cp. also Hdt. vii. 3 ἐτύγχανε . . . ἀναβεβηκώς, 104 τυγχάνω ἑστοργώς.

6 ποῖα] 'And what, pray?' The use of ποῖα for τίνα imparts an air of surprise or indignation into a question. Cp. Erast. 132 b ποῖον, ἔφη, μέγα καὶ καλόν ; Euthd. 291 a ποῖος Κτήσιππος ; 304 e ποῖον, ἔφη, χारीν ; Gorg. 490 e ποῖα ὑποδήματα ; Hipp. Ma. 285 d ποῖων, ὡγαθέ, ἀρμονίων ; Hipp. Mi. ποῖα δὲ ταῦτα λέγεις ; So in Ar. Ran. 529 ποίοις θεοῖς ; 'Gods indeed!' See further note on Meno 95 d.

537 a 4 ἀλλ' ἐγὼ ἔρῳ] At last Ion gets his long-coveted chance of a recitation.

6 καμπήν] 'bend', 'turning-post'. = Homeric νύσση.

ἐν τῇ ἵπποδρομίᾳ κτλ.] 'in the chariot-race in honour of Patroclus.' This is perhaps not a mere designation, but the proper name for this part of the Iliad. Cp. 539 b ἐπὶ τειχομαχίᾳ : Crat. 428 c, Hipp. Mi. 364 e ἐν Λιταῖς : Minos 319 d καὶ Ὀδυσσεύας ἐν Νεκυίᾳ. So in Thuc. i. 9 § 5 ἐν τοῦ σκήπτρου . . . τῇ παραδόσει, 10 § 4 ἐν νεῶν καταλόγῳ, § 5 ἐν ταῖς Φιλοκτήτου ναυσί : Arist. Poet. 16 § 5 ἐν τοῖς Νίπτροις, § 8 ἐν Ἀλκίνου ἀπολόγῳ. The Jews in like manner had proper names for different parts of the Bible, e.g. Mark xii. 26 ἐπὶ τῆς βάτου, 'in the part about the bush.' The passage that follows in the text is Iliad xxiii. 335-40.

8 κλινθῆναι κτλ.] In our text the line runs thus—αὐτὸς δὲ κλινθῆναι ἐϋπλέκτῳ ἐνὶ δίφρῳ. κλινθῆναι is equivalent to an imperative by ellipse of μέμνησο or some such word. So with κένσαι . . . εἶλαι . . . ἀλέασθαι.

φησί] The Greek equivalent for our inverted commas.

b 1 τοῖν] Referring to two white stones mentioned in line 229.

4 ἄκρον ἰκέσθαι] 'to reach the surface.' Monro.

5 κύκλου] Depending on πλήμνη.

λίθου δ' ἀλέασθαι ἐπαυρεῖν] 'avoid touching the stone.'

c 1 Ἀρκεῖ] This word suggests that Ion once started would have gone on interminably, unless stopped.

τέχνην ταύτην] i.e. ἡμιοχείαν.

3

ὑπὸ τοῦ θεοῦ] Observe the monotheistic language. Man and all 5
his works are regarded as of divine institution.

οἷα τε εἶναι γιγνώσκειν] We should put the question thus—‘Has 6
each art had assigned to it by God the knowledge of some work?’
Cp. note on 531 e 5.

γνωσόμεθα] γινώσκειν resembles γελᾶν and κλάειν in taking 7
future middle. γνῶσω is rare and late.

Οὐκοῦν οὕτω κτλ.] ‘Then is it so in the case of all the arts, that d 1
we shall not know by the one what we know by the other?’ The
two clauses are in apposition to one another, the second being
explanatory of οὕτω.

κατὰ πασῶν τῶν τεχνῶν] For this use of κατὰ cp. Meno 74 b οὐ
γὰρ δύναμαι . . . μίαν ἀρετὴν λαβεῖν κατὰ πάντων. Perhaps the mean-
ing is best expressed by ‘underlying all’.

τινα] Going with ἑτέραν, and making it mean ‘of one sort’. 4
The justification of ἕτερος is that only two acts are considered at
a time, but before the close of the sentence we pass to ἄλλην . . .
ἄλλην.

Ἄρα . . . οὕτω καὶ σύ] Homer’s way of using the metaphor seems
still to mould the construction of many of Plato’s sentences. We
should put this question thus—‘Do you employ the same criterion
as I, and call arts different when they are the knowledge of different
subject-matters?’

ἐπιστήμη] You cannot have τέχνη without ἐπιστήμη, but there is 6
ἐπιστήμη which involves no τέχνη.

Εἰ γάρ που κτλ.] ‘For, I suppose, if any art were the knowledge e 1
of the same subject-matter (as any other).’ The sentence might
have ended with ‘we should never say that one was different from
the other’, instead of which a question is substituted which implies
the same meaning.

φαῖμεν] The longer form of the pl. opt. with η is now generally 3
disallowed or ignored as unclassical. Thus in Alc.¹ 128 e, 129 a,
where Hermann’s text has γνόμεν . . . γνοίμεν, Prof. Burnet has
γνόμεν in both passages. See, however, Ar. Ran. 1448 σωθείμεν.

εἴη] Oblique for ἔστι and = ἔξεστι.

ἔμελλον ἐρήσεσθαι] μέλλειν may take fut. inf., as here, or pres. 538 a 1
infin., as in Crito 47 a, Hipp. Ma. 291 c. The aor. inf. according to
Phrynichus is erroneous.

νυνί] A colloquial form for νῦν with the demonstrative ι appended,
on which the accent always falls. Cp. Hipp. Ma. 291 c λέγε δὴ
νυνι δ’ ἄρτι ἔμελλες λέγειν.

Οὕτω μοι δοκεῖ] The preceding assumption, that no two arts 5
impart knowledge of the same things, is a good instance of an

- ἐνδοξον or plausible principle, such as serves as the basis for a dialectical syllogism. See Arist. Top. i. 1 §§ 2, 3.
- 6 τὰ λεγόμενα ἢ πραττόμενα] 'the terms or operations.'
- b 6 καὶ ἐπιστήμη] 'it is also the knowledge about different matters.'
- 8 Μαχάονι] Son of Asclepius and physician to the Greek army at Troy (Il. xi. 518). He was wounded in the right shoulder by an arrow from Paris and conveyed from the field by Nestor, in whose hut the posset spoken of was given to him (Il. xi. 506, 512, 517, 598).
- Ἑκαμήδη] Il. xi. 624-7. She was received by Nestor as a prize on the sack of Tenedos.
- παλλακή] 'concubine.' Hdt. i. 135 πολλὰς μὲν κουριδίας γυναῖκας, πολλῶ δ' ἔτι πλεῦνας παλλακάς. In Homer (Il. ix. 449) παλλακίς. In Latin *prolex*.
- C 1 πως οὕτως] This is strictly correct, for the quotation is garbled. In Homer (Il. xi. 639, 640) the second line runs thus :
- κνήσσι χαλκείῃ, ἐπὶ δ' ἄλφιτα λευκὰ πάλυνεν.
- But the words about the onion have been used shortly before (line 630). In Rep. 405 e, 406 a the incident is erroneously transferred to Eurypylos and Patroclus, who figure in the same context.
- 2 πραμνείω] The meaning of the name is not known.
- κνή] This, as Monro says (Homeric Grammar § 19), is usually regarded as an irregular contraction from κνάω. He himself would make it the aorist of a collateral form κνήμι. As φημι : φῆ :: κνήμι : κνή. The Scholiast translates into the Greek of his time by ἔκοπτε τυρδὺν κοπίδι.
- 3 παρά] In our text (Il. xi. 630) ἐπί. But there παρά follows in the next line.
- 4 ἱατρικῆς] The medical verdict of Plato's day was that the ingredients of the posset were highly inflammatory and unfit to be given to a wounded man (Rep. 406 a).
- 7 ὅταν λέγῃ] Il. xxiv. 80-2.
- d 1 ἡ δέ] The passage is a simile descriptive of Iris plunging into the sea.
- ἵκανεν] In our text of Homer ὄρουσεν.
- 2 ἐμμεβανῖα] This may very well be the right reading, and our ἐμβεβανῖα may have arisen out of it owing to some dictater of MSS. getting a cold in his head.
- 3 μετ'] In our text ἐπ'.
- 4 ταῦτα] Governed by φῶμεν and explained by κρίναι. 'Are we to say that these lines come rather under the fisherman's art or that of the rhapsode, to decide what he means by them, and whether he has said them well or ill?' In English we should rather put the

question thus—‘Does it come under the fisherman’s art or that of the rhapsode to decide what he means by these lines, &c.?’

ἄττα λέγει] The first thing that the expert has to do is to discover 5 the poet’s meaning, whatever it may be; the next to decide whether that meaning is right or wrong.

σοῦ ἐρομένου κτλ.] Here the fullness of Plato’s style seems to 7 overflow. But there is really no redundancy. ‘If you were interrogating and were to ask me.’ There is subtlety about the change of parts. Socrates wants to supply the quotations himself. If the business were left to Ion, Socrates might have to cry Ἄρκει again. Also the change makes it easier for Socrates to challenge Ion to tell him what is the subject-matter of the rhapsode’s art.

πεποιήται] = written.

e 4

καὶ ἐν Ὀδυσσεείᾳ] Looking on to καὶ ἐν Ἰλιάδι in 539 b 2.

6

Μελαμποδιδῶν] A family of seers descended from Melampus. 7

The genealogy of Theoclymenus is traced in Od. xv. 225-56.

δαιμόνιοι] In our text ᾄ δειλοί. The passage quoted is Od. xx. 351-7. 539 a 1

εἰλύαται] = εἴλυνται.

2

γυῖα] In our text γούνα.

οἰμωγὴ δὲ δέδηκε] lit. ‘wailing is kindled’. After this line comes 3 one in our text which is omitted here.

ἥελιος δὲ κτλ.] The perfects, as usual in Homer, denote a state. 5 ‘The sun is blotted out from the heaven, and an evil mist is o’erspread.’

ἐπὶ τειχομαχίᾳ] Τειχομαχία is the proper name for Book XII of 2 the Iliad. See note on 537 a 6.

ἐνταῦθα] Il. xii. 200-7.

3

πνοιῆς ἀνέμοιο] Comitative dative. See Monro, Iliad, Homeric 1 Grammar § 38.

σκοπεῖσθαι καὶ διακρίνειν] ‘consider and decide on.’ καὶ σκοπεῖν 4 καὶ κρίνειν above may be rendered ‘examine and judge’.

παρά] ‘beyond.’

ῥαψφδὸν ἄνδρα] ‘a rhapsode.’ So ἄνδρα ποιητήν ‘a poet’ in Ar. 8 Ran. 1009.

Τί δὲ δὴ ἐπιλανθάνομαι] ‘Why do you say that I am forgetting?’ 540 a 1

ἔφησθα] 538 b 5 Ναί. On the suffix -θα see note on Euthph. 4 b 6. 2

ἡνιοχικῆς] This adj. is used also in Theag. 123 c: Phdr. 253 c, 3 254 a.

Ναί] 538 b 6.

5

Πλὴν γε ἴσως κτλ.] ‘Yes, except perhaps such things as these.’ 6 ‘And when you say “such things as these”, you mean pretty nearly except what come under the other arts.’

ποῖα] This has not here the special force referred to in the note b 2

on 536 d 6, but asks for the distinguishing mark of the subject-matter of the rhapsode's art.

- 3 'A... ὅποια] The difference between these is the same as between the Latin *quae* and *qualia*—'the things which it is fitting for a man to say and the sort of things which it is fitting for a woman to say'.

- c 4 βουκόλῳ . . . δούλῳ] βουκόλῳ is here an attributive specifying a particular kind of slave.

- 7 ταλασιουργῷ] Only here in Plato. ταλασία is used in Laws 805 e, 806 a.

- d 5 στρατηγόν] πρέπει governs a dative, but here it is followed by the cstr. of acc. and inf.

- 6 στρατηγικός] 'good at generalship.'

- e 1 ἵππαζομένους] Only here in Plato. The word connotes equally driving and riding.

- 3 ἢ ἵππεὺς εἶ] We see here the origin of the Latin expression which has almost become English, *qua* so and so.

- 5 ταύτῃ] This reappearance of the antecedent after the relative is quite common in Greek.

- 541 a 4 τυγχάνει ὦν] The employment of τυγχάνει is appropriate here, as expressing the coincidence of two things.

- 6 Οὐκ αὖ μοι δοκεῖ τοῦτο] The simple conversion of his A proposition does not approve itself to Ion. On this point of logic cp. Euthph. 12 b where ἵνα γὰρ δέος ἔνθα καὶ αἰδώς is corrected by Socrates into ἵνα γε αἰδώς ἔνθα καὶ δέος: Prot. 350 c, where it is denied that 'the brave are confident' is equivalent to saying that 'all who are confident are brave': Alc.¹ 116 b: Alc.² 139 e.

- b 6 ἀμφοτέρα] 'at both things.' In Thuc. i. 13 § 5 ἐμπόριον παρέχοντες ἀμφοτέρα the word is equivalent to *utrimque*, i.e. in this case *terra marique*.

- c 2 χρεία] 'demand.'

- 3 ἄρχεται] Cp. Demosthenes, Third Phil. p. 117 § 23 καίτοι προστάται μὲν ὑμεῖς ἐβδομήκοντα ἔτη καὶ τρία τῶν Ἑλλήνων ἐγένεσθε. The hegemony of Athens lasted from the Confederacy of Delos in B.C. 478 to the Battle of Aegospotami in B.C. 405.

- 4 ὑπὸ ὑμῶν] For the hiatus cp. 542 a 7 ὑπὸ ἡμῶν. See note on Euthph. 10 c 10.

- 7 Ἀπολλόδωρον] Aelian, V. H. xiv. 5 Ἀπολλόδωρον τὸν Κυζικηνὸν πολλὰκις στρατηγὸν εἶλοντο (Ἀθηναῖοι) ξένον ὄντα, καὶ Ἡρακλείδην τὸν Κλαζομένιον. In Athen. xi. p. 506 this passage is curiously made the ground for a charge of malignity against Plato—"Οτι δὲ καὶ δυσμενὴς ἦν πρὸς ἅπαντας δῆλον καὶ ἐκ τῶν ἐν τῷ Ἴωνι ἐπιγραφόμενῳ· ἐν ᾧ πρῶτον μὲν κακολογεῖ πάντας τοὺς ποιητάς, ἔπειτα καὶ τοὺς ὑπὸ τοῦ δήμου προαγομένους, Φανοσθένη τὸν Ἀνδριὸν κάπολλόδωρον τὸν Κυζικηνόν, ἔτι δὲ τὸν Κλαζομένιον Ἡρακλείδην. The only

expression in the passage which could in any way be twisted into a sign of disrespect is the question put into Ion's mouth, ποῶν τοῦτον;

Φανοσθένη] Mentioned by Xenophon (Hell. i. 5 §§ 18, 19) as d 1 having been sent to succeed Conon at Andros and as having captured two Thurian triremes commanded by Dorieus (B. C. 405).

Ἡρακλείδην] All that is known of this general has already been mentioned, and amounts to no more than is contained in this passage. The use of the tenses ἤρηνται in c 10 and ἄγει in d 4 imply that he was contemporary with the supposed date of the dialogue.

τὸ ἀρχαῖον] The date of the founding of Ephesus is unknown. 6 Let us say at a venture 1000 B. C. Professor Bury in his History of Greece (note on p. 48) says—'The best test of Ionian race was the celebration of the feast of *Apaturia*; and the fact that this feast was not held at Ephesus and Colophon shows that the Ionian element in these cities was very small.'

ἀλλὰ γάρ] 'but the fact is.' Cp. the use of these particles in e 1 Euthph. 14 b 9.

φάσκων ἐπιδείξειν] 530 d 6. 4

πολλοῦ δέεις] Usually constructed as here with a simple infinitive. 5 Cp. Theaet. 167 b: Phdr. 243 c, 264 a: Alc.¹ 131 a: Lys. 204 e: Euthd. 289 b: Hipp. Ma. 285 c: Laws 660 b, 818 c. In Theaet. 166 d the neut. article is prefixed to the infinitive—καὶ σοφίαν καὶ σοφὸν ἄνδρα πολλοῦ δέω τὸ μὴ φάναι εἶναι. Sometimes as in Phdr. 228 a the expression is used absolutely, πολλοῦ γε δέω. Cp. Alc.² 145 d πολλοῦ ἐνδεῖν: Laws 655 c ἢ πολλοῦ δεῖ; τοῦ παντὸς μὲν οὖν.

ἅττα] Cp. 538 d 5.

ὁ Πρωτεύς] *Proteus ille*. Proteus lends himself to interpretation 7 as a personification of the πρώτη ὕλη or Prime Matter, which is 'everything by turns and nothing long'.

ὥς] = ὅπως. See note on 540 b 3.

εἰ μὲν . . . εἰ δὲ μή] Cp. Euthph. 4 b, 5 a: Phaedo 76 d. 542 a 1

νυνδῆ] 'just now.' Cp. Euthph. 3 d 10 ὃ νυνδῆ ἔλεγον. 2

πότερα] There was reason for ἀμφοτέρα (541 b 6) being in the 6 plural, since the idea was plural, or, at least, more than singular. But there is no reason for πότερα being in the plural except a preference for the plural in such expressions, which is marked in Plato, especially in his later writings. See note on Crito 52 a. For πότερα interrogative cp. Polit. 304 b: Phlb. 40 b, 44 c, 48 b, 50 d νῦν οὖν λέγε πότερα ἀφίης με ἢ μέσας ποιήσεις νύκτας; 54 b: Laws 626 c, 628 b, 633 e, 652 a, 663 c.

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